TANJORE AS A SEAT OF MUSIC

(During the 17th, 18th and 19th Centuries)

Dr. S. SEETHA
Professor & Head, Department of Indian Music
University of Madras

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FOREWORD

This book is a descriptive, expository and critical study of the development of South Indian Music during the last three centuries when Tanjore was its headquarters, and is the result of dedicated and painstaking research by its authoress Dr. S. Seetha, Professor and Head of the Department of Indian Music, University of Madras.

Tanjore has a well known cultural heritage and the work has served to document this fact in a systematic manner. The book has been divided into seven chapters, the first chapter dealing with the various factors which were conducive for the rise of great composers, musicians and saint singers, and in the succeeding chapters Royal patronage of the Cholas, the Nayaks and the Maratha rulers; Vital contribution of artistes to the sphere of music, dance, drama, bhajan, katha kalakshepam etc; origin and development of musical forms like Kriti, Pada, Javali, Tillana etc. and scientific treatises on musicology, have been portrayed. The last and final chapter gives the conclusions drawn from the previous discussions.

The varied musical activity of the period chosen in all its theoretical and practical aspects comprising the then

newly evolved court music, the sacred music of the temple and it festival, the highly classical and sublime compositions of the saint composers has offered a rich and vast scope for research by the authoress. Based on substantial, corroborative evidence from the textual, practical, sculptural and contemporary sources, the authoress has been able to convincingly prove that Tanjore blossomed as a centre of music during the 17th, 18th and 19th centuries A.D.

The authoress deserves appreciation for the commendable work she has produced and must be congratulated for her treatise marked by an exhaustive treatment of the subject matter, clarity of language and above all a scientific approach.

I am very much delighted to give a foreword for this scholarly work and I am sure that this book will be an excellent addition to the available literature on the subject and will be a welcome source of information to academicians as well as ordinary people.

G. R. DAMODARAN,
Vice-Chancellor.

PREFACE

This book is a humble token of the author's adoration of the great traditions of music that evolved in all its glory in the Tanjore region of the south. As a teacher and researcher, the author had many occasions to visit the Serfoji Sarasvati Mahal Library at Tanjore to consult the valuable manuscripts and was deeply impressed by the rich material relating to music, dance and drama which has been so carefully preserved in the cadjan leaves over the centuries by the benevolent royal artists of Tanjore. It had been the fond hope of the author to explore and assess the musical worth of the contents of these manuscripts. The source material for this book is drawn from the Telugu, Sanskrit and Modi manuscripts on music and drama at the T.M.S.S.M. Library, other contemporary literature, sculptural evidence and oral tradition.

The work is in the nature of a chronicle on the music and its history of the most active period, the 17th, 18th and 19th centuries A.D., in the development of Karnatic music. Further, it is not an isolated study of a single concept, author, composer or a ruler, but a study of three centuries of development of various aspects in succession. Tracing the evolution of several aspects in every realm has since become inevitable. The subject matter is a wide canvas dealing with historical, practical and theoretical aspects of music. To explain the contribution of Tanjore to the cause of Karnatic music, it is necessary to present an integrated picture of the backdrop of the Tanjore scene and hence the available literature (published and un-

published manuscripts) on music and drama had been consulted. Further in the process of investigation, it was quite heartening to find a treasure of information in the manuscripts which has a significant bearing on the development of Karnatic music. Incidentally, the research data has led to certain vital clarifications and also to the correction of some misconceptions. Also the fact that Lakṣya and Lakṣaṇa are always interlinked, has been proved in the process of tracing the evolution through the three centuries. With respect to the historical account of the data, the style has had to be descriptive and narrative.

The musical heritage of Tanjore had always been identified as representing one of the finest and authentic of the classical traditions of South Indian Music. The musical potentiality of Tanjore since the days of Coḻas is wellknown. The first chapter analyses the various factors that were responsible for Tanjore blossoming gradually into an enlightened centre of musical learning such as liberal royal patronage flowing continuously for many centuries, ideal geographical location, fertility of the soil, peaceful and philosophical environment far removed from external political influence, the rise of saint singers on the musical horizon and the musical wisdom of the people of the South as a whole. To quote Dr. Radhakrishnan—"for thinking minds to blossom, for arts and sciences to flourish, the first condition is a settled society providing security and leisure. A rich culture is impossible with a community of nomads, where people struggle for life and die of starvation..." It is hence not surprising that the far south produced in successive generations eminent scholars, poets, composers, musicians, royal artists and a rich output of a beautiful culture.

In the history of music and its evolution, the significance of royal patronage is very often not given the due emphasis. The present study has made a pioneering attempt to bring forth the royal contribution to the cause of Karnatic music in the right perspective. It is generally known through historical researches, that the dynasties of Coḻa, Nāyak and Marātha were liberal patrons of art and letters. An intensive study of the nature and extent of their contribution to the growth of South Indian Music during the last three centuries has been done in this book. What is most revealing is that almost all the Nāyak and Marātha rulers were themselves linguists, composers, artists, performers on musical instruments musicologists of repute. Three of the four standard lakṣaṇagranthat which are so vitally connected with the present day Karnatic music, viz. *Saṅgīta Sudhā*, *Caturdaṇḍī Prakāśikā* and *Saṅgīta Sārāmṛta* were respectively written by King Raghunātha Nāyaka, Veṅkaṭamakhin, minister of Vijayarāghava Nāyaka and Tulaja Mahārājā respectively, within a span of one hundred and fifty years. The contents of "*Śāhaji Rāgalakṣaṇamu*" by Śāhaji Mahārāja, a rare work preserved in the manuscript form in the T.M.S.S.M. Library, have been dealt with in this work. Patronage, royal or otherwise, provides the necessary impetus for the expression of talent and is thus essential for the growth of any art. It is therefore apt that royal patrons have been dealt with in a separate chapter followed sequentially by composers and their contribution, developments in the sphere of musical forms and the critical analysis of the concepts. The continuty of the subject matter is thus sought to be maintained.

The third chapter deals elaborately with the contribution of the composers and musicians who flourished during the period. The soul stirring compositions of the musical trinity were primarily responsible for creating the *'Tanjore tradition'* in Karnatic music parlance. As published material relating to many well known composers and musicians is already available, only a brief account of them is given. On the other hand, some of the less known composers who belonged to the pre and post Tyagaraja period have been dealt with in detail in view of the significance of their contribution in the evolution of musical forms.

The fourth chapter gives an exhaustive treatment of the various musical forms of the period and attempts to give a structural analysis of the forms viz. kṛti, rāgamālikā, pada, jāvali, tillānā, jatisvara, svarajati and varṇa. In addition to these, the Marathi musical compositions like padas, abhaṅga, sāki, ovi, diṇḍī and the folk musical ballad lāvaṇi, have also been discussed.

Having dealt with the practical aspects of the art in the foregoing chapters, the treatment of scientific thinking on the subject during the three centuries is analysed in the succeeding chapter. Herein, the various contributions in the field of lakṣaṇa (musicology) have been pointed out. The critical study of the fundamental and important theoretical concepts in Karnatic music, as treated in the different scientific treatises written in Tanjore during these centuries, has been done in relation to the musical practice in vogue.

The sixth chapter deals with the devotional music of Tanjore. The granary of the South, as Tanjore is known,

is also wellknown for its monumental temples, festivals and music. The ritualistic music, dance and drama of this region find a treatment here. The importance of temples especially in the preservation and dissemination of South Indian culture is further pointed out. The beautiful depection of our musical instruments, like vīṇā, with varying number of frets, nāgasvaram and the drums (not to speak of the various dance poses) in our temples reveal them as the treasure house of our Indian culture. The modern vīṇā attained its perfection in Tanjore during the 17th century and King Raghunātha who is credited as having perfected it, played rāga, ālāpa and tāna on it. It is appropriately known as Tañjāvūr vīṇā and Raghunātha vīṇā.

History has time and again proved that the fusion of different cultures invariably resulted in the synthesis of a new hybrid culture. This is precisely the case in Tanjore where the fusion of the three streams of linguistic cultures viz. Tamiḻ (Coḻa), Telugu (Nāyak) and Marāṭhī (Marāthā) gave rise to a unique distinct culture incorporating the very quintessence of the individual cultures. One good instance of this evolved cultural style is the Harikathā kālakṣepam as it is in vogue at present.

The last chapter gives the conclusions drawn from the previous discussions. The Appendix contains some rare compositions with notation. Tables have been provided to illustrate the theoretical material relating to lakṣaṇa chapter. The different stages in the evolution of the fretted vīṇā, have been illustrated with plates depicting sculptural representations of the same.

The book represents substantially the thesis for which the University of Madras awarded me the Ph.D.degree.

Many additions have been made and some portions of the book have already been published as research papers in journals.

The present study owes its inspiration mainly to the suggestion and encouragement of late Prof. P. Sambamoorthy, my revered teacher. To the authorities of the T.M.S.S.M. Library, where the major portion of my research was carried out, I owe my indebtedness for their kind co-operation in extending all facilities for my study at the library. I am grateful to Vidwan Sri T. Sridharamurthy, Telugu pandit, Government Oriental Manuscripts Library, Madras, for his valuable help with regard to the study and translation of the Telugu works inclusive of the music manuscripts.

I sincerely thank the authorities of the University of Madras for having undertaken the publication of this work. My special thanks are due to Dr. N. Ramanathan, Lecturer in the Dapartment, for his constructive suggestions and help during the various stages of publication. My thanks are also due to Miss. M. B. Vedavalli, Lecturer in the Department and to my research students Miss. B. S. Lochan, Miss. M. Premeela and Miss. B. Ratnamma for their kind assistance. To Messers Rathnam Press, I owe my thanks for the neat publication of the book.

I express my profound gratitude to Prof. G. R. Damodaran, the respected Vice-Chancellor, University of Madras, for writing a Foreword to this book.

Department of Indian Music
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20—3—1981

S. SEETHA

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CHAPTER I

INTRODUCTION

HISTORICAL PERSPECTIVE

Ancient Indian civilisation that had created distinct landmarks in the cultural expansion and artistic development, has bequeathed a glorious heritage to our country. Indian music forms a priceless part of this hoary culture and since then it has been a process of continuous evolution. Music in India, is considered as Divine and there are many instances of saints and seers in the history of Indian Music who found God in Music and Music as God. The Musical Trinity of South India who were born, in the sacred district of Tanjore and composed soulful compositions were divinely inspired vaggēyakāras to whom music was an artistic means of spiritual realisation. It is the spiritual approach to art that has given vitality to the classical music of India.

A study of the evolution of Indian music from its primitive stages to its present highly advanced form, reveals the existence of a magnificent system of music even during the ancient period. It unfolds how the art was never static but was ever growing in form and expression from time to time, assimilating all that was best into its fold. Of all the arts, it is music that has preserved continuity and growth throughout the cultural history of India. Hence for a logical understanding and better appreciation of the values of Indian music, a historical study of its development is always considered important.

While surveying the growth of Indian music from the early times down to the present day, three distinctive periods are discernable viz. the ancient, medieval and the modern. The music of the ancient period (before 1st C. B.C.) may be classified under minor divisions as the vedic music, music of the sūtra and upaniṣadic period, music of the epic age and that of the purāṇic period. The historic period in the history of music commences with Bharata' the famous author of the *Nāṭya S'āstra* (1st C.B.C.)[1] who may be hailed as the father of Indian Saṅgīta S'āstra. The medieval period commences from the time of Saṅgīta Ratnākara[2] of S'ārṅgadeva in the beginnings of the 13th century (1210–1247 A.D.) and extends upto the period of *Caturdaṇḍi Prakās'ikā* (1660 A.D.)[3] The so called modern period may be said to date from the time of Veṅkaṭamakhī down to the present day. The respective epochs are characterised by remarkable developments in the spheres of lakṣaṇa and lakṣya, the two fundamental aspects of music. Each period has its relative contribution to offer in the growth of the art and its march towards final perfection.

The musical thinkers of the past had contributed towards the development of music by harnessing the techni-

1. *The Nāṭya S'āstra*, with the Commentary Abhinavabharatī, edited by M. Rāmakrishna Kavi and J. S. Pade, 4 Vols. Gaekwad's Oriental Series nos. 36. 68. 124. 145. Baroda, 1926, 1934, 1954 and 1964. N. S. Kāśi edn.

2. *Saṅgītaratnākara* by Śārṅgadeva with commentaries *Kalānidhi* of Kallinātha and *Sudhākara* of Siṃhabhūpāla, edited by S. Subramaṇya Śāstri, 4 Vols. Madras, 1943, 1944, 1951 and 1953. English translation of Vol. 1 by C. Kunhan Raja, Adyar Lib. Series no. 51. Eng. translation of Vol. IV by K. Kunjunni Raja & Radha Burnier. Adyar Lib. Bulletin, 1959,

3. Edited by S. Subramaṇya Śāstri, Music Academy Publications, Madras, 1934.

cal, social and ideological forces inherited, which they related to their future aims rationally in the light of their own experiences. In this process new theories and musical practice were recognized sometimes, while some concepts were superceded under certain circumstances. In further stages of evolutionary process, the concepts find a critical treatment in conformity with the development of musical practice. Music is an evolving art and is always susceptible to change in the matter of style and expression. This progressive nature of music has been emphasised by S'ārṅgadeva and other later laksṇakaras. The ancient period in the history of our music witnessed the perception of the fundamental concepts govering the art such as the swara, intervals, scales like grāma-mūrchana jāti and melodic embellishments like alaṁkāra etc. Bharata's theories of 22 s'rutis and consonance, and the classification of musical instruments into stringed, wind and percussion have been followed by later writers however with a few exceptions.

The grāma-mūrchana jati system which finds treatment in the *Nāṭya S'āstra* gradually led to other systems of rāga classification. Mataṅga (7th or 8th cent A.D.) is considered as the earliest laksṇakara to define rāga and rāga rūpa. The das'a vidha lakṣaṇa or the ten attributes of the jātis were ascribed to ragas and to this, S'ārṅgadeva added three more and made it trayodas'a lakṣaṇa of ragas. The emergence of des'i (popular) music and des'i musical forms, viz. prabandas which were the precursors of all later musical compositions representative of vocal, dance, and instrumental, is indicated in Mataṅga's work. The growth of the concept of raga witnessed a parallel development in the sphere of musical forms. In the evolution of musical

forms and rāga, Mataṅga's *Bṛhaddeśī*[1] registers an important land mark. The classification of rāgas into śuddha-chāyālaga and saṅkīrṇa (pure and mixed) in *Bṛhaddeśī* emphasises the emotional content of the ragas.

Emphasising the emotional quality of rāga, the classification of rāgas into strī-puruṣa-napumsaka, candrāmśa and sūryāmśa ragas, is referred to in Nārada's Makaranda. The strī-puruṣa system is said to have given rise to the rāga-rāgiṇī-putra system of North Indian Music. According to the presence of svaras in a rāga, rāgas came to be classified into sādava, audava and sampūrna.

The medieval period in the history of music witnessed remarkable changes in the sphere of rāga, and rāga classification, musical forms and musical instruments and svara system. Śārṅgadeva's *Saṅgīta Ratnākara* in the medieval period is the most important work on the subject next to Bharata's *Nāṭya Śāstra*. The system propounded in *Saṅgīta Ratnākara* is a considerable advance on that described in the *Nāṭya Śāstra* and is more scientific and expressive of greater national culture. It was further written at a time when there existed a single system of music throughout the length and breadth of India. These two works form a class by themselves and the Ratnākara is one of the works that provides for a comprehensive knowledge of Indian music in the past.

Śārṅgadeva's rāga system includes grāma, upa, bhāṣā, vibhāṣā, antarabhāṣā, rāgāṅga, bhāṣāṅga, kriyāṅga, and upāṅga ragas. Of these, the latter four are termed deśī ragas. Ragas had undergone considerable growth as early as the time of Śārṅgadeva.

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1. Edited by K. Sambasiva Śāstri. Trivandrum, 1928.

A survey of the musical instruments has revealed certain epoch making stages which coincided with those of the developments of other concepts. The harp type of vīṇā prevalent during the period of Bharata was ideally suited to play the murchanas and the grāmas. The strings were tuned to the various notes of the *grāma.*

The tris'ruti pa of ma-grāma could be tuned as a samvādī to tris'ruti ri. Taking the various notes of the grāmas, seven murchanas were derived and this principle of the shift of tonic could be illustrated in such vīṇās as Bharata's dhruva and cala vīṇā and S'ārṅgadeva's matta-kokilā vīṇā, and the various harps described in the Tamil Epic, S'ilappadikāram. The vina with frets known as kinnarī later led to the Rudra vīṇā of Rāmāmātya with fixed frets which again modified by Raghunātha Nāyak and Veṅkaṭamakhī emerged as the modern Tanjore Vīṇā.

The introduction of frets in the finger board of the instruments brought in changes in the history of swara system and its nomenclature. The open strings were tuned to shadja, madhyama or pañcama while the fixed pitches were defined by the frets. The system of fretting in vīṇā has ushered in the concept of ādhāra sa and thereby the vikṛta pañcama of ma-grāma became insignificant. Thus the way was paved for the fresh system of rāga classification on the basis of the svara system signified by the vīṇā frets, which recognised sa and pa as avikṛta svaras. This was the mela-janya system referred to in *Saṅgīta Sāra,* written by Swāmi Vidyāraṇya in the 14th century. Kallinātha whose erudite scholarship is revealed in his '*Kalānidhi*', has referred to the principle of janaka and janya, while commenting on the divergence between the lakṣaṇa (theory) and the lakṣya (practice) prevalent during his period. In

the subsequent centuries, the treatment of vīṇā and its svara system received special attention in the hands of Amātya, Somanātha, (1609)[1] Ahobāla (1665)[2], Puṇḍarīka viṭṭhala[3] and Veṇkaṭamakhī.

Further, the musical history of the Tamils points out their highly developed system of Music evolved on a scientific basis as that of the Sanskrit texts. The valuable reference in the *Nāṭya S'āstra*[1] to the intense musical and dance activity of the Southern region beyond the vindhya mountains provides supporting evidence. The classification of the musical instruments, the theory of 22 s'rutis known as alagus, sapta svaras and their consonance, the harp vīṇās and musical forms known as vari or urukkal are discussed in the *S'ilappadikāram* (2nd Cent. A.D.) with precision and clarity. The *S'ilappadikāram* of Iḷaṅgo Aḍigal proves that there was a cultural contact between the North and the South, the Aryan and the Dravidian systems of music at such an early period in the history of our civilisation. The Tamils had a rich musical legacy. The kingdoms of Cera, Cola and Pāṇḍya were famous for their proverbial patronage of music and dance. His torically, the far south has a individuality of its own and the people had developed a typical civilisation. It is unique that the language of Tamil itself is referred to as iyal, is'ai and nāṭaka. These three are collectively known as Muttamizh. The seven svaras were knows as

1. *Nāṭya S'āstra*—Kāśi edn. chap. XIV. 37.
2. *S'ilappadikāram*—with Arumpada Urai & Adiyārkkunallār Comm. Edited by Dr. U. V. Swaminatha Iyer & S. Kalyanasundaram Iyer, 1944. S. Rāmanathan, *S'ilappadikarattu iśai nuṇukka viḷakkam*, Madras, 1956. Seminar paper on 'Ancient Tamil Music' by L. Isaac. 'Some aspects of the Music of the Ancient Tamils' by S. Seetha Bulletin of Traditional Cultures, Madras, 1975.

kural, tuttham, kaikkiḷai, uzhai, iḷi, viḷari and tāram. The musical intervals viz. dvis'ruti, tris'ruti and catuḥs'ruti were recognised. The Tamils had developed a beautiful raga system consisting of paṇ, tiram, tirattiram, and panniyattiram. A paṇ was considered sampūrṇa if the seven svaras were present either in the ārohaṇa or avarohaṇa. The tiram, and tirattiram were identified as the derivatives of the Paṇ. A parallel classification of paṇ on the basis of gānakāla or time of singing into pagal (morning) iravu (night) and podu (always) paṇs is interesting. Again the s'uddha scale of Tamil music was Harikāmbhoji scale and the flute was graduated to this scale: (the ma-mūrchanā of sa. grāma). By the process of modal shift of tonic, known as '*Kural tiribu*' in Tamil, seven new scales were produced. The classification of the paṇs on the basis of region, into mullai, marudam, neydal, pālai and kurunji referred to in the Tamil Epic finds a parallel classification in the persian system of music. The exhaustive treatment of Yāzh and its attractive varieties reflects the rich musical activity of the Tamil land. There were harps with 7, 9, 19, 21, 45 and 1000 strings. The yazh fell into disuse in view of its inability to provide scope for playing gamakas and subtle s'rutis. The saṅgam works speak in eloquent terms about the vital part music played in the lives of the people. Glimpses of the glory of our ancient Tamils music can be gleaned to an appreciable extent from the *S'ilappadikāram*, the earliest available literature. These establish that the South had all along been an intensely musical region.

In the history of South Indian Music, the period commencing from the 16th century onwards may be considered highly significant. Karnatic music as it prevails to

day with its beautiful system of scientific scales, a rich treasure of classical compositions in attractive melodic styles and an astounding variety of musical instruments capable of expressing the dynamic subtleties of the ragas in a very precise manner, may be said to have taken shape, when Tanjore was the headquarters of Karnatic music during the 17th, 18th and 19th centuries.

The Tamil country on the fertile banks of Kaveri had come under the rule of Telugu Nayaks of Vijayanagar as early as the 14th century and was originally a principality of the thriving empire of Vijayanagar which flourished as a great centre of music in the 16th century. The contributions of Vijayanagar, to the lakṣya and lakṣaṇa of South Indian Music, is priceless and as well forms an exhaustive subject of study by itself.[1] The Karnāṭaka Saṅgīta Pitāmaha, S'rī Purandara dāsa, and the Tālapākkam composers of Tirupati of this period have poured forth innumerable compositions which have become inspiring part of the later repertoire. Vijayanagar, which held the torch of musical learning in the beginning of the 16th century, had in its court eminent laksaṇakaras. The precious work on the science of music, entitled *Svaramela-kālanidhi*[2] (1550 A.D.), which represents a land-mark in the historical development of South Indian Music in its scientific aspects, was composed at the request of Rāma Rāya; Lakshmīnārāyaṇa, who was awarded the titles of abhinava bharatācārya, rāyavayakāra, and sūkṣma bharatācārya by the enlightened Emperor of Vijayanagar, S'ri

1. The evolution of the theory of music in the Vijayanagar Empire—N. S. Ramachandran—Krishnaswamy Iyengar Com. Volume, 1936.

2. Edited with intr. and English transl. by M. S. Ramaswamy Iyer, Annāmalai, 1932.

Krishnadevaraya, wrote another important treatise, known as *Saṅgīta Sūryodaya.* Vijayanagar thus took a lead in the promotion of the arts and letters in the South. South Indian Music came to be known as 'Karṇāṭaka Saṅgīta' which meant the "old continuing music of South India."[1] The term Karṇāṭaka saṅgīta has also been generally understood as the music prevalent in the Karṇāṭaka country, which extended upto the Krishna and the Kaveri and the eastern and western sea coast with Vijayanagar as the capital.

The fall of Vijayanagar in the battle of Talikota in 1565 saw the springing up of independent and small states in the south. "By the middle of the 17th century the musical centre of gravity shifted to Tanjore and the cream of Karnatic music was being formed at this centre of culture", which kept itself open to the influence of the North and even to some extent of the west, under the fostering care of the Nayaks and the Maratha rulers".[2] It has been said "Of the native musical art, Tanjore has been perhaps the only seat, properly so called, south of the Krishna, since the fall of the Hindu empire of Vijayanagar".[3]

The history of music as prevalent in Tanjore during the last three centuries represents the most remarkable period in the development of Karnatic music. It was the concentrated musical wisdom of the soil that had

1. History of Indian Music—P. Sambamoorthy, p. 4, Indian Music Publishing House, 1960, comp. article by Dr. V. Raghavan, 'Karṇātaka Saṅgīta' the Music Academy Souvenir.
2. Rāgas of Karnatic Music — N. S. Ramachandran — Madras University Publication, 1931. Intro. p. 6.
3. Manual of Tanjore Dt.—Venkhasami Rao—Part II. p .287.

primarily been responsible for the gradual emergence of a living musical tradition. As the most significant musical activity centered around Tanjore during the 17th, 18th and 19th centuries, it grew to be an active seat of music. It must however be pointed out that Tanjore did not emerge as a fresh seat of music. In fact it had the unique distinction of being a centre of music since the 11th century, i.e. Cola period and it is perhaps the only region in the South with such a glorious musical history. In fact the classical music of South India attained perfection in this unique place.

The factors that were responsible for the concentration of musical wisdom in and around Tanjore may be analysed.

(a) In the first place, the growth of an art does not take place in a vacuum. "For any great empire to flourish and great art to thrive, attributes are given to the cause of emulation. This principle however cannot exist without encouragement which is the source for all emulation"[1]. An art to grow and establish itself with highly evolved and standard styles, distinct and characteristic techniques of expression, necessarily requiries an unimpeded flow of artistic inspiration, and enthusiasm on the part of the ruling and governing forces.

Posterity remembers the royal patrons of South India like the royal artiste Mahendravarma Pallavan and Rājarāja Cola. The Kuḍumiyāmalai music inscription (7th cent A.D.)[2] stands as a testimony to the musical talents of the

1. Hindu Music from various authors—S. M. Tagore—Part I, p. 18, Calcutta, 1882; Chowkhamba Sanskrit Series XLIX, Varanasi, 1165.

2. Kuḍumiyāmalai inscription on Music by R. Sathyanarayana, Sri Varalakshmi Academy Publication Series no. 3. Mysore, 1907.

former, who had the title 'Saṅkīrṇa jāti' and who was also a good player on Parivādinī vīṇā. The Great Temple at Tanjore is symbolic of the genius of the Colas. A series of fine carvings illustrating the dance karaṇas as given in Bharata's *Nāṭyaśāstra*, is available in this temple. Rājarāja Cola was verily a scholar prince who was well known for his liberal patronage. Tanjore was the capital of Coladeśa and was the resort of dancers and musicians. The literature and inscriptions are highly eloquent about Rājarāja's munificent patronage.[1] The division of the land into musical and dance regions like gīta vinōda vaḷanāḍu and nritta vinoda vaḷanāḍu, the appointment of 400 dancing girls in the Big temple and providing them with lands and houses to live, and the vast endowments to the temples for the perpetual conduct of musical services in the temples, bear ample proof of the abundant love of the royal artiste towards arts. It has been rightly said that Indian music arrived at its greatest height during the flourishing period of the native princes; If Tanjore, once the sacred home of music and capital of the Colas emerged as the great seat of classical music during the 17th, 18th and 19th century, it was partly due to the continuance of liberal patronage to the arts by the Nayaks and Marathas, who were themselves composers, musicologists and musicians.

The Nāyaks brought with them the glorious cultural traditions of their country to the fertile region of the Kāveri. The splendour of the Vijayanagara court with its cultural fragrance, may be said to have had its reflection

1. S.I.I. Vol. II, Part III, Nos. 26, 65, 66.
S.I.I. Vol. I, Part I, No. 1, p. 11.
S.I.I. Vol. II, Parts I to III—Vide table B, p. 18.
S.I.I. Vol. II, Part IV, No. 91.

in the Tanjore court during the period of King Raghunātha Nāyak and Vijayarāghava Nāyak. The granary of the South became a meeting place of the cultures of the Tamils, and Telugus. During the memorable rule of the Nāyaks, Telugu became not only the court language, but also the lingua franca of the people and the language of the poets and composers. The so-called southern school of Telugu literature emerged consequently and the Nayaks fostered the Telugu learning in such a manner that this language became the most favourable medium of expression. Through song and music, Telugu became popular and came to be widely cultivated in Tanjore. The advent of many scholarly families of the Telugu country into Tanjore in quest of peaceful and fertile homes, again contributed to the strengthening of a cultural empire that was founded firmly during the Cola period. Sanskrit had all along been held as the most dignified language of the intellectual society and received a considerable share of encouragement in the hands of the rulers, who were linguists and eminent composers in several languages. No doubt, the Sanskrit and Telugu learning reached the zenith of perfection during the Nayak rule in Tanjore. Consequently the historic city grew to be the home of fine Sanskrit, Telugu and Tamil. "The period of Nayak kings of Tanjore was in splendour and richness of output, the immediate corollary of the period of Krishnadevaraya of Vijayanagar".[1]

When the spell of the Nayak glory at Tanjore came to an end, King Venkhaji founded the Maratha kingdom at Tanjore and a glorious era of yet another dynasty noted for its cultural associations and warlike spirit, descended on Tanjore. After the capture of Ginjee by the Moghuls,

1. P. P. S. Sastri—The Des. Cat. of Telugu Mss. Introduction Section III.

the Maratha poets and artists of Ginjee flocked to the fertile lands of Tanjore, where they found a congenial home for the peaceful pursuits of their arts. The Maratha rulers like their illustrious predecessors, the Nayaks and the Colas were great scholars, eminent writers and highly accomplished in many branches of learning. The admiration and love they bore towards the flourishing Telugu language and the splendid literature and also the cultural traditions of the Nayaks, could be easily felt from the mere fact that the Maratha rulers themselves mastered Telugu, the court language of the country and rose to the ranks of first rate composers and authors of many a splendid work. In addition to the encouragement of Marathi and its literature, and song forms, unstinted patronage was extended to Telugu, Tamil and Sanskrit during the Maratha rule. Thus this dynasty brought with it into Tanjore, a fine language, the inspiring devotional literature in it and the fine culture of the patriotic Marathas. The lengthened duration of the Hindu Government and the uninterrupted cultivation of the fine arts like music and dance in all their classical purity have contributed largely in the preservation of the Hindu culture and its facets, in pristine purity in the blessed Kāveri region.

(b) Further, the musical activity of any seat of music can be assessed from the number of scientific treatises written during then and the output of a variety of musical compositions.

The scientific development of the art presupposes the progress in the musical practice, and the intellectual writings are the index of scientific development. It may be seen that under the patronage of the rajas of these

courts, many scientific treatises in music came to be written in order to reconcile the gap between the theory and practice. In most cases, the kings themselves were the authors of many a standard lakṣaṇa grantha. A reference to some of them may not be out of place here. At the request of King Rāmarāya of Vijayanagar, Rāmāmātya (1550 A.D.) wrote the *Svaramelakalānidhi.* It was at the instance of King Singhana II (1210-1247 A.D.) of the Yadava dynasty that S'ārṅgadeva wrote his monumental work *Saṅgīta Ratnākara.* Again Kallināṭha wrote the great commentary known as *Kalānidhi* on the above work about the year 1425 A.D. Under the encouragement of Immadideva, Cherukuri Lakshmīdhara wrote the commentary on Jayadeva's *Gīta Govinda. Saṅgīta Sūryodaya* of Lakshmīnārāyaṇa was produced during the reign of Krishnadevaraya. A rich output of highly devotional songs of the dāsakuṭas and of Tālapākkam composers had further added a special significance. The choice of Māyāmāḷavagouḷa as the beginners' scale perhaps dates from this period. In the history of North Indian music, there were many such instances.[1] Bhāvabhaṭṭa wrote his *Anūpa Sangīta Vilāsa* in honour of his patron king Anup Singha of Bikaner and had obtained from the ruler the title of Saṅgīta rāja. Puṇḍarīka Viṭṭhala's works were produced at the behest of his patron, Burhan Khan. Further, musical treatises like *Saṅgīta Sudhā, Saṅgīta Sārāmrita, Hṛdayakautuka, Hṛdayaprakās'a, Saṅgīta Sārasaṅgraha, Saṅgīta Sāra, S'ivatatva-Ratnakāra, Saṅgīta Sudhākara,* the commentary on *Saṅgīta Ratnakāra* by Simhabhupāla and *Saṅgīta Rāja* by Kumbha are from the pen of royal musicologists of India. Royal

1. Pandit V. N. Bhatkhanda—Short historical Survey of the music of Upper India—pp. 20-21, 1934.

musicologists, royal composers and royal patrons have always been unique for their contributions.

In Tanjore, the standard lakṣaṇa granthas like *Sangīta Sudhā*, *Caturdaṇḍī Prakāśikā*, *Saṅgīta Sārāmrita*, and *Saṅgraha Cūḍāmaṇi* were produced. The 72 melakartas which provide the rocky basis of the edifice of Karnatic music and her ragas were systematised by Veṅkaṭamakhī. The best musical talents flocked to Tanjore and their contribution enriched the lakṣya of our music. It was in Tanjore again, that the 24 fretted Vīṇā known as Tanjore vīṇā was perfected and the fretting is also significantly called the "*Tanjore meḷam*".

Expert players on vīṇā, nāgasvaram, flute, mṛdaṅgam had lived then and the Tanjore Band consisting of performers on brass wind and wood wind was developed here. Violin was adopted by musicians and was played first by Balaswamy Dikshitar, while Mahādeva Nattuvanar was identified as the first to play karnatic music on the clarinet. Tanjore became famous for the manufacture of Vīṇā, its parts and for fretting the instrument.

If Tanjore became a glorious seat of music it is mainly due to the great vāggeyakāras and saint musicians who had laid the very foundations of our modern Karnatic music. The Musicial Trinity have done priceless service to the cause of our music by setting up a classic tradition in their musical composition; Karnatic Music reached its peak in their songs which have helped to define and systematise its lakṣaṇa and Lakṣya. This period is verily a golden age in the history of South Indian Music.

The kṛti which represents the highly melodic composition was evolved by S'rī Tyāgarāja, who endowed them

with an artistic appeal, simplicity of form and expression. By the introduction of saṅgatis or melodic variations in his kṛtis, S'rī Tyāgarāja has emphasised that melody is more important in a highly artistic form, in which the dhātu and mātu form a consummate whole.

The illustrious musicians, in the subsequent generations were the torch bearers of the music of the great composers and handed down the classical tradition to the posterity. South India was again fortunate in having had a long line of such devoted musicians who interpreted the music created by the composers by their polished and attractive renderings. This again led to the emergence of new styles of expression. Eminent composers in the pre-Trinity period have also contributed to the growth of South Indian Music considerably.

Since the melodic individuality of the ragas were clearly illustrated by the wide variety of musical forms, perfection of manodharma saṅgīta was gradually achieved. Eminent performers of the different branches of creative music became the pride of Tanjore and the names of Aṭāṇā Appayya, S'aṅkarābharaṇa Narasayya, Pallavi Doraiswamy Iyer, Pallavi Gopalayyar and Ghanam Krishna Iyer have been immortalised in the pages of musical history. The s'iṣyaparamparas, the authentic line of disciples of each of the musical Trinity had all along been doing yeomen service by zealously guarding the rich heritage bequeathed by their great masters.

There was also a remarkable development of dance music and opera as evidenced by the rich output of dance musical forms like alārippu, svarajati, padavarṇa, jatisvara, s'abda besides the operatic forms. The modern Bharata

Nāṭya concert programme was systematised in Tanjore. Bharata Nāṭyam of today stands for its classic purity, interesting variety, graceful refinement and symbolic expression.

The classical dance dramas of Melattur and the delightful Kuravañji nāṭakas, represent distinct contribution of Tanjore to the South Indian dramatic tradition. It has been possible for composers of Tanjore to offer such outstanding musical works, because the entire atmosphere was pulsating with artistic inspiration. And the best music of the age found expression in the service of God.

Music is a holy art in India. It is believed to have been derived from Sāmaveda. The Indian conception of God as Nādabrahma is profound and unique. Viṣṇupurāṇa describes the Lord as wearing the form of sound. Indian music is thus essentially interwoven with–rather grown out of the seeds of Indian Philosophy. Having thus a basis in spirituality, all our best music attempts at being something super sensuous. The spiritual side of music has taken deep roots in our land as the people have all along been more prone towards spirituality. It is the spring of bhakti that has inspired the finest art, music and literature over the centuries.

It has been said that 'in no part of India does the Hindu religion preserve so much power or splendour as on the coast of Coromandel'[1]. It is primarily because of the spiritual influence of the temples of the place. South India is a land of temples and particularly in the Tanjore district, every small village has invariably a temple. In fact the temple is the centre around which the village developed.

1. Lord Valentia's Travels—Vol. I—Chap. VIII, p. 355.

Since the days of the great Cōlas, these temples have not only been functioning as places of worship but also as centres of music and dance. The arts of music and dance grew as adjuncts to religion and the temple with its vast endowments had a regular establishment of oduvars, araiyars and dancers, for offering musical service in its sacred precincts. The abundant epigraphical and inscriptional evidences bear testimony to the singing of tiruppadiyam and Tiruvāymozhi, the enactment of sacred dramas and performances of dances in temples. Thus music and dance became indispensable items of worship in temples.[1] The Saivite and Vaishnavite saints who worshipped at almost every shrine in the district, had poured out their spiritual experiences in the highly sacred hymns. The Kṣetra kirtanas were composed by great vāggēyakāras in praise of the presiding deities of the temple in and around Tanjore. The festivals provided ample opportunity to the people to derive spiritual solace and musical enjoyment. Along with bhakti, music which is considered as the best offering to Him also spread. The society in Tanjore thus permeated with love of music and dance. Further it was an age of tolerance, of broad outlook on life and of piety. This was undoubtedly most favourable to the growth of arts and literature. The kings who ruled over Tanjore were unsectarian in their religious views.

The bhakti movement that was inaugurated in the 15th century by the Haridāsas of Karṇāṭaka led to the further development of devotional music. The philosophical kīrtans, sūlādis, ugābhogas of S'rī Purandaradāsa became very famous in Tanjore and have come to occupy a very precious part of our musical repertoire. About the same

1. The Colas by K. A. Nilakantha Sastri, Vol. II, Pt. II.

period, the kirtana movement in Mahārashtra led by Nāmdev, Tukhāram, Jñānadev and other saints, brought in its wake a flood of highly lyrical songs, which are noted for the exuberance of spiritual fervour.

The fertile land of Tanjore and its sanctity attracted the itinerant sages and preachers of bhakti cult, many of whom settled here. They set up maṭhās which became centres of bhajana and kirtan. It was the enthusiastic effort of the torch bearers of spiritual learning who appeared in different parts of the land and particularly in Tanjore, that has helped in the preservation of our rich heritage of music and literature. The last centuries produced in Tanjore great saints of namasiddhānta cult like Sadāśiva brahmendra and Śrī Tyāgarāja. Even now one can hear some of the finest devotional music during the annual festivals held in Tanjore.

Another important factor which was conducive for the gradual emergnce of a seat of music is its geographical location. It has been found that places which were centrally situated with the blessings of a favourable bounteous rain, prosperous economic and ideal social conditions for leading a comfortable and artistic life became seats of music. Places which were lacking in natural resources and wanting in economic prosperity and political security, never became seats of music.

Geographically, the district of Tanjore had an ideal location in the deltaic region of Kāveri, known as the garden and granary of South India. Watered by the Kāveri and blessed with a bounteous rainfall,[1] there was

1. Memoirs of Schwartz—Hugh Pearson—Chap. XI, p. 326, J. Hatchard & Sons, Piccadilly, London, 1834.

plenty and prosperity. Nature thus endowed the district with a fertile soil and an ideal climate for the pursuit of peaceful arts, particularly music and dance. Under these favourable conditions, the people led a very contented, philosophical and artistic life. There are plenty of references to illustrate the prosperity of the region in the literature dating from Cōla period. The *Sāhityaratnākara* refers to the fertility of the soil, peace and prosperity of the place.[1] The great vaggeyakāras and poets who flourished in Tanjore have extolled the sanctity of the Kāveri and its region in songs and poetry. S'rī Tyāgarāja praises the Cōlades'a as the dancing resort of the divine Kāveri. The yakṣagānas produced during the Nayak and the Maratha period establish again the glory of Kāveri region and the cultural life of the people.

The land of the five rivers in the south, was noted for its traditions of learning and spirituality. Great composers have considered it their fortune to have been born in such a renowned place of cultural importance. S'rī Tyāgarāja sings of the Tanjore region as "*Cōla sima*", 'the beautiful land in this world' "*Ī mahilō sogasaina colasīmayandu*" (muripemu-Mukhari). And in his Asāveri kriti "*Sāri-veḍalina ! kāverini jūḍare, vāru viranuchu jūḍaka ta......*" describes how Kāveri proceeds to her destination, "fulfilling the desires of all, touching shrine after shrine and worshipping deity after deity, with holy men paying obeisance to her on either side".[2] The oft quoted proverb about the Tanjore district emphasises the thrilling melody of Sāveri and the transporting nature of the banks of the

1. Yagñanārāyaṇa Dīkṣita—Sāhitya Ratnākara—Canto II, Slo. (1–40).

2. Spiritual heritage of Tyāgarāja—Dr. V. Raghavan—Ramakrishna Mutt Publication, Intro. pp. 9–10.

Kāveri. It is significant that Muthuswamy Dīkṣitar has immortalised the idea in his song "*karikaḷabhamukham*" —"*kāveri taṭa sthitam—sāverī rāganutam*". Purandaradāsa in his song '*candracūda śiva*' in Purvikalyāṇi rāga, praises Lord Kumbeśwara as inhabiting the banks of *Kāveri*: '*Kāverītīra kumbapura ni vāsanu nī ne*'.

The advent of the British into India and their influence in the court of Tanjore had its cultural results too.

Though from the political point of view, the country had to undergo shift from one dynasty to the other, yet the basic cultural spiritual life of the society remained the least affected, since the Nayaks and Marathas were Hindu dynasties only. Hence political struggles and warfare had not penetrated into the cultural layer of the empire founded by the kings. The religion, music, dance, and literature flourished for over three centuries in their splendour unimpeded and had resulted in the setting up of a glorious tradition in music, fondly referred to as Tanjore tradition, which has been more or less used to denote the classical tradition in Karnatic music.

It is truly said that the periods of great private and royal patronage produced a large number of composers and that of public patronage produced more performers in music. Originally music was learnt by the disciple at the feet of the guru in his āśrama resort in the interior of the forest and the āśramas functioned more or less as an institution where musical learning could be had. It was for the pursuit of religion that music was practised and nurtured in the past. Later the munificent patronage of arts and letters by the royal courts produced court poets and composers of music who naturally extolled the king

in their works. The temples that owed their existence to the rich endowments of the ruling monarchs, in their turn had musicians and dancers in their establishments.[1] Alongside with the court music, the music of the temple flourishd, in its orthodox quarters. The songs composed in praise of the kings could not survive for long by their very nature. With a change in the succession of the rulers and the dynasty, new and fresh songs extolling the kings and their accomplishments had to be composed. Thus more composers lived during such periods and their compositions had naturally gone out of vogue. As long as the kritināyaka was alive, the song was popular and not after. That may be one of the reasons for the loss of these musical compositions, composed by the court poets in honour of their patrons. Songs with devotional content, on the other hand remain immortal and have their own supreme value.

When royal patronage declined, the musicians and composers looked up to the public and private bodies for encouragement. To please the audience, constituted of talented rasikas, critics and exponents of the art, the musicians resorted to attractive and delightful techniques of expression. This paved the way for the emergence of new forms and styles of compositions in music.

The cultural history of Tanjore after the annexation in 1856 by the British ceases to be interesting. With the decline in the fortunes of the royal house began the decline in the patronage to arts and letters. In gradual stages, the royal court ceased to be musically active. This led to the migration of composers, musicians and scholars

1. S.I.I. Vol. II.

to other states which offered them shelter and cultural opportunities. Thus the music of Tanjore became popular in the different places like Trivandrum, Pudukkottah, Mysore and the flourishing city of Madras. The old *gurukula* system of musical education had to slowly give way in the new society that had evolved. Music which was the monopoly of the gifted and chosen few disciples of the great *gurus*, became slowly democratised due to the introduction of scientific equipment such as the gramaphone, radio and the mike. Madras, the capital of the State with all its modern facilities attracted the musicians and composers of Tanjore. The patronage of the court was replaced by that of the Government and local bodies like the sabhas.

CHAPTER II

ROYAL PATRONS OF MUSIC IN TANJORE

Of those who laid the foundation for the cultural empire at Tanjore, the services rendered by the royal patrons, royal composers, royal musicians, and royal musicologists are inestimable. The brilliant literary and musical renaissance which marked the reigns of Nayaks and Marathas for over three centuries was largely inspired by the long line of benevolent rule of the highly accomplished monarchs of Tanjore. The exuberant growth in the field of literature comprising nāṭakas, kavyas. prabandhas, yakṣagānas, and treatises in Telugu, Sanskrit, Marathi and Tamil on the subjects of music, medicine, astronomy and gaṇita, bears ample testimony to the efflorescence of the period. It can be truly said that for any art to grow and thrive, patronage in some form or other is a requisite.

The unbounded love of the kings of Tanjore, for music and dance, and the overwhelming zeal with which they pursued musical learning throughout their lives, found expression in the literature of the period. There is sufficient material available for assessing the magnitude of their patronage of music both as an art and science.

The contribution of the kings in this direction lies in the form of literary works which contain valuable references to music and dance, and musical works such as treatises on music, musical plays like yakṣagānas and musical compositions such as padas. Further, the vast literature in Telugu and Sanskrit teem with useful evidence and references to the lavish royal patronage of music and musicians.

The value of the study of the several references cannot be over estimated. These are invaluable as they reveal good amount of data historical, biographical and technical. A study of the works produced during these centuries, helps us to achieve a fuller understanding of the music of the period. The contemporary records and writings pay eloquent tributes to the high standard of the excellence of Saṅgīta and Sāhitya. There are references to

(a) the rich musical activity of the court and of the period in general.

(b) the technical aspects of music and dance,

(c) the musical and literary accomplishments of the kings and also their patronage.

Such valuable references to the performances of music and drama in the palace and those who participated in the items; the recitals of dance and the dancers; the emoluments paid, the criticisms of the exponents of the art and its general standard, the level of appreciation, the orchestra and the description of the instruments constituting it, the rāgas, tālas and the types of musical forms figuring in these items are largely helpful in supplementing our knowledge of the music of the by gone centuries and throw fresh light on the hitherto unknown facts which are useful for tracing the historical development of Karnatic music.

A critical study of the contemporary literature reveal the following facts relating to royal patronage of music and dance and various means adopted by the kings to encourage the growth of these arts.

1. Appointment of vāggeyakāras, vaiṇikas, gāyakas, dancers, actors and teachers in music in the royal establish-

ment on paid emoluments. References to the presence of court vidwans in the Tanjore court right from Achyutappa's reign till that of the last Maratha ruler, S'ivāji II are available.

2. Establishment of Sarasvati Mahāl, Saṅgīta Mahāl and Nāṭaka S'ālās in the royal palace;

3. Holding of periodic concerts, dance performances, dramatic shows, instrumental debuts, solo and duet, and musical contests in the royal durbar and Saṅgīta Mahāl.

4. Honouring of musicians with valuable presents, awarding of suitable birudas and conferring of titles as a mark of recognition of their attainments. Govinda Dīkṣita and Soṇti Veṅkataramaṇayya had the unique privilege of sharing the '*ardha simhāsana* with Raghunātha Nayaka and Tulaja II respectively.

5. Free gifts of lands, villages, houses and founding of colonies for inhabiting musicians, dancers and artistes. These colonies later flourished as centres of musical and literary learning. Melattur, Tiruvazhundur and Tiruvis'ainallūr are instances of villages, which owe their existence to the royal munificence.

6. Invitation extended to the exponents of both Karnatic, Hindustani and Western systems of music to perform in the court of Tanjore.

7. Study of the different systems of music by the kings, ministers and court musicians; purchase of Western musical instruments and the establishment of the Western music band in Tanjore court.

8. Allotment of special funds for the proper maintenance of the Saṅgīta Mahāl and Sarasvati Mahāl.

9. Patronage extended to the art of manufacturing musical instruments.

10. Encouragement to scholars for writing scientific treatises in order to reconcile the conflicting views between the lakṣaṇa and lakṣya of music.

11. Collection of books and manuscripts relating to music and dance from far and wide for starting a regular archive at Tanjore.

12. Encouragement to copyists in music and to the art of writing music in particular. This resulted in the preservation of songs and views concerning rāga lakṣaṇa in the form of manuscripts.

13. Creation of new posts to supervise the musical activities of the court. Dharmasāmayya and Varāhappa Dīkṣita held such portfolios during the reign of S'arabhoji I and Sivaji II.

14. Endowments to temples for the maintenance of oduvars and araiyars to sing the sacred hymns like Tiruppallāṇḍu, Tevāram, Tiruvis'aippa etc. Special allotment of funds from the royal treasury to meet the cost of conducting the temple festivals in which music, dance and drama played an indispensable role.

15. Endowments to various maṭas like Tiruvāduturai ādhīnam for the conduct of Bhajanas, Kīrtans and Harikathas periodically.

16. Building of temples and renovating them by the introduction of beautiful sculptures of musical instru-

ments, dancing poses and concert parties etc. The sculptures depicting vīṇa with frets in the Rāmaswāmi temple and Agastīśwarar temple at Kumbakonam and Pattiswaram respectively are fine examples of wonderful workmanship.

17. Encouragement to folk music, dance and drama such as the dummy horse shows, puppet dances and Kuravañji naṭakas. Fresh impetus was given to Lāvaṇī singing, and ballad songs like Powadas.

18. Founding of a college of Oriental learning wherein music was one of the subjects taught.

However, an individual treatment of the royal artistes of Tanjore is considered necessary here, in the assessment of their musical and literary accomplishments and also to demonstrate how far the contribution of each influenced the growth of Karnatic music. This has been done with special reference to the following aspects :—

1. Royal patronage of music and dance.

2. Kings as composers, musicians and musicologists and their respective works.

3. The musical and literary productions that came into existence due to the encouragement of the royal patrons and which contain supplementary references to their musical accomplishments.

SECTION I

THE NAYAK KINGS OF TANJORE

S'evappa Nayak, the founder of the Tanjore Nayak rule brought with him not only the cultural traditions of the Vijayanagar court '*Bhuvana Vijaya*', to the Tanjore court known as '*Indira Mandira*' but also the great exponent of advaita and the profound scholar, S'rī Govinda Dīkṣita, whom he made his purohit and minister. The land of Kāveri attracted scholars in various subjects and the villages situated in riverbanks were vibrant with the resounding of vedic mantras and witnessed the perpetual conduct of vedic ceremonies. Composers, eminent poets, and vedic scholars flourished in the fertile parts of the country watered by the sacred river.[1] Tanjore became the nest of singing birds and the dancing resort of Kāveri.

श्री चोलदेशाभरणं चकास्ति तञ्जापुरीति प्रथिताभिधाना ।
रामानदीनर्तनरङ्गशाला पुरी दरी भूपरिणीहरीणाम् ॥

There are plenty of references scattered in the literature of the period emphasising the richness of this region.

The proverbial Nayak patronage of learning and arts in Tanjore may be said to have had its beginnings with Achyutappa Nayak.

वाग्गेयकारप्रमुखैरनेकैर्विचित्रगीतादिकलाप्रवीणैः ।
तथैव वीणादिमवाद्यविद्याविचक्षणैः .... ॥[2]

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1. *Saṅgita Sudhā*—King Raghunātha—p. 1, Sl. 1, Music Ac. Ed. 1340, Series 1. Edited by P. S. Sundaram Iyer & Pandit S. Subramanya Śastri.

2. *Ibid.*, p. 2, Sl. 15.

Achyutappa was a liberal patron of music and dance. Tradition has it that once after taking meals on the full moon day, he inadvertently ate betel leaf with his left hand. In order to make amends for his sin, he gave away an entire village as free gift to five hundred Brahmin families for the avowed purpose of promoting art and learning. This particular village was Melaṭṭur,[1] which grew to be the famous centre of Bharata S'āstra and exponents of the art, who set up the tradition of Bhāgavata meḷa nāṭya. Melaṭṭur came to be called Achyutapuram after the liberal patron and his magnanimity. Each family was provided with a house, a well and a certain portion of land. The small village having only eight streets, has a temple of Varadarājaperumāl. It is in this temple precincts, that the Bhāgavata mela nāṭakas, composed by Melaṭṭur Veṅkaṭarāma S'āstri have been enacted regularly as part of the annual Nṛsimha Jayanti celebrations. Melaṭṭur Vīrabhadrayya, Kās'inātha and other eminent names in music were associated with this village.

Other fertile villages which were also seats of music and dance, commemorate the liberal encouragement of the Nayaks to scholarly Telugu families. These are Muvvānallur, Tepperumānallūr, S'oolamaṅgalam, Ūttukkāḍu and S'ālīyammaṅgalam, where the tradition of the Bhāgavata mela nāṭya was once very popular.

The various temples in and around Tanjore received the royal benefaction. Achyutappa profusely endowed the temples and renovated those at Kāñci, Vṛddhācalam, S'rī S'ailam, S'rī Raṅgam and Tirupati.[2] He was a great

1. Dr. U. V. Swāminātha Iyer calls the village 'Uttamadānapuram' in his book on 'Ghanam Kriṣṇa Iyer'.
2. *Ibid.*, p. 3, Sl. 30-35.

devotee of Lord Raṅganātha and was ably guided by his Bhāgavata minister, Govinda Dīkṣita. The coronation of Raghunatha Nayaka who was hailed as the Abhinava Bhoja[1] of the Nayak line was again performed by Govinda Dīkṣita.

Raghunātha Nāyaka (1600—1634)
The author of Saṅgīta Sudhā

Raghunātha Nāyaka was the most illustrious of the Tanjore line of Nayaks as well as the main prop of their fame and glory.[2] Himself a great authority on the science and practice of Karnatic music, an accomplished scholar and author of numerous works in Telugu, an expert vīṇā player, his court was the paradise on earth attracting eminent scholars, musicians, vaiṇikas, dramatists, poets poetesses, and experts in various branches of learning. The circle of most eminent critics who adorned his court acclaimed his scholarship in art and letters. That king Raghunātha was held in great esteem by his guru and guide, S'rī Govinda Dīkṣitar and veteran scholars of the age like Yagñanārāyaṇa Dīkṣita, Cemakūra Veṅkaṭa Kavi, Kshetrayya and others, prove the genuine nature of his accomplishments.

Raghunātha as a composer, musician and musicologist:

Govinda Dīkṣita describes in the introduction to *Saṅgīta Sudhā*, the extraordinary talents of his disciple king, and the musical splendour of his court. Raghunātha Nāyaka was an expert in the Lakṣaṇa and Lakṣya of music. He was the inventor of new rāgas like *Jayantasena* and tālas like *Rāmānanda.*[3]

1. *Vijaya Vilāsam*—Padyam 53.
2. The Nayaks of Tanjore—Vṛddhagirisan—Chap. V, p. 63.
3. *Saṅgīta Sudhā*—Raghunātha Nāyaka—p. 5, Sl. 64.

जयन्तसेनादिमराग रामानन्दादितालान् रचयन्विशेषान् ।

The rāga became popular later and this fact is established by the number of darus that came into existence in the rāga. The 24 fretted vīṇā was named after him as Raghunātha meḷa vīṇā. At the request of Govinda Dīkṣita, he wrote the *Saṅgīta Sudhā* to reconcile the lakṣya and lakṣaṇa of music which however according to Veṅkaṭamakhī[1] was the work of his illustrious father, the minister and guide to Raghunātha Nāyaka.

तल्लक्षणं तु सङ्गीतसुधानिधिरिति श्रुते ।
.... रघुनाथनृपाङ्किते ।
अस्मत्तातकृते ग्रन्थे प्रोक्तं श्लोकान् लिखामि तान् ॥

Govinda Dīkṣita pays tribute to Raghunātha's scholarship as the illustrious author of the splendid kāvyas like *S'rī Pārijātaharaṇa Prabandham, Vālmīki caritra, Acyutendrābhyudayam, Gajendra mokṣa, Naḷa caritra, S'rī Rukmiṇi Kṛṣṇa vivāha Yakṣagāna.*[1]

श्री पारिजातहरणप्रबन्धचित्र .... ।
निर्माय वाग्भिर्निपुणार्थभाग्भिर्विद्वत्कवीनां .... ॥
सङ्गीतविद्यां समुपादिशस्त्वं विपश्चिकावादविचक्षणानाम् ॥

In addition to his erudite scholarship in Saṅgīta and Bharata S'āstra, he had attained mastery over other branches of learning. Yagñanārāyaṇa Dīkṣita, acknowledges his indebtedness to Raghunātha Nāyaka who taught him kāvya, nāṭaka, alaṅkāra and sāhitya.[2] When Yagñanārāyaṇa wanted to offer guru dakṣiṇa to Raghunātha Nāyaka, the latter honoured him with Kanakābhiṣekam

1. *Caturdaṇḍīprakāśikā*, Ch. I—Veṅkaṭamakhī—Sl. 153-154.
2. *Saṅgīta Sudhā*—p. 5, Sl. 62-63.

and presented rich and costly jewels like ear-rings, necklaces, anklets etc.[1]

काव्यालङ्कृतिनाटकादिकलनापाण्डित्यमत्यद्भुतं
सर्वज्ञो रघुनाथभूशतमखोः यस्योपदिश्य स्वयम् ।
आदातुं गुरुदक्षिणामभिमतामर्होऽप्यहोदत्तवान्
कर्णालङ्करणं निजं च पदकं पादाङ्गदं कङ्कणम् ॥

A fine scholar in Telugu and Sanskrit, he had to his credit a number of works which bear testimony to the depth of his knowledge in sāhitya and saṅgīta. The literary fame of Raghunātha Nāyaka is very great and his artistic accomplishments especially vīṇā playing, rank him among the galaxy of brilliant musicians. It has been reported that he was able to compose the Telugu Kāvya called *Pārijātaharaṇa* within two yamās (i.e., 6 hours). Achyutappa Nāyak was highly pleased with his son's poetic performance and bathed him in gold. In all his works, there are teeming references to music, musical instruments, dance, drama and more than all, the details regarding the technique of vīṇā playing.

Rājacūḍāmaṇi Dīkṣita in his *prastāvanā of Ānandarāghava nāṭaka* written under Raghunatha's patronage extols him as the ' Prabandha parameśwara ' i.e., one who was the Lord of the art of Prabandha composition. The works ascribed to Raghunātha Nāyaka and those of his court poets, contribute the most important contemporary material, shedding additional light on the development of music in its scientific and practical aspects during the period and are highly indispensable in the context.

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1. *Sāhitya Ratnākara*—Yagñanārāyaṇa Dikṣita—p. 42, Sl. 76.

His court *Vijaya Vilāsa* was illuminated by the learned pandits, poets, musicians, composers, vaiṇikas, and exponents in Sāhitya,[1] who had great regard and admiration for his erudite knowledge and unbounded patronage.

कविवैणिकगायकायुधेशैर्महिपालैर्नि····मालिभिश्च नृपः ।
···
वीणानिक्वाणनायां विविधरसभृतादभ्रसन्दर्भैरि····
········कविबुधगायकाभिमतकल्पनकल्पतरो रघुनाथ ॥

The most celebrated Telugu poet of his age was Chemakura Venkatarāju, the author of the fine work *Vijaya Vilāsa*, noted for its lyrical style, poetic conception and the valuable references to music and the dramatic presentation vogue during Raghunātha Nāyaka's time. Another eminent literate of his court, Kṛṣṇādhvari was the composer of a s'leṣa kāvya *Naiṣada Pārijātam*. There are evidences proving the visit of the pada composer Kṣetrayya and poet Kavi Choudappa to the Tanjore court during his time. The latter was simply struck by the splendour of Raghunātha's court and this is well borne out by the s'loka :

౮౦. నేరుతునని మాటాడఁగ
వారిజభవునంతవాని వశమా ! తంజా
వూరి రఘునాథరాయుల గారి
సభను కుండవరపు కవిచౌడప్పా !

Eminent scholars such as Yagñanārāyaṇa Dīkṣita, Rāja Cūḍāmaṇi Dīkṣita and Veṅkaṭamakhī flourished during his time. Eloquent appreciation is poured forth in the contemporary chronicles, of Raghunātha's cultural rule,

1. *Sāhitya Ratnākara*—Yagñanārāyaṇa Dīkṣita—Vth canto, Sl. 30-32.

his talents and liberal patronage to art and letters. Of the women court poets, the most famous were Rāmabhadrāmba, and Madhuravāṇi, both of whom, were highly learned and were honoured profusely by the king. The former was a disciple of Chengalva Kāḷakavi and was the consort of Raghunātha Nāyaka. She wrote the *Raghunātha Nāyakābhyudaya,* in fine Telugu in honour of her patron. Another poetess by name Sukhavāṇi was awarded the title "*Madhuravāṇi*" and was recipient of *Kanakābhiṣekam* by Raghunātha, in appreciation of the sweetness of her literary style and proficiency in vīṇā playing.[1]

चतुरमधुरवाणीं सम्यगाकर्ण्य यस्याः
सदसि मधुरवाणी नाम दत्तं त्वयैव ।
सरसकृतिविधायां साधुमेधाविशेषा-
स्वधिकपटुरशेषास्वम्बुजाक्षीषु सैषा ॥

Madhuravāṇī gives a beautiful description of the ladies of the court, who had attained proficiency in the four types of poetic composition, i.e., āśu, citra, madhura, and vistara and who were experts in vīṇā playing and saṅgīta. The reference to the rendering of the Caturdaṇḍī, i.e., gīta, ālāpa, ṭhāya and prabandha in the vīṇā in *Raghunātha Rāmāyaṇa* again proves the practice in vogue during the author's period. From the introduction to Saṅgīta Sudhā and Sāhitya Ratnākara, we learn that the Tanjore court, during the period of Raghunātha Nāyaka was adorned by vāggeyakaras, vaiṇikas, gāyakas, gāyakis, poets, dancers and other scholars. A vast collection of gīta, ālāpa, ṭhāya and prabandha compositions with notation, is available among the precious Telugu Palm leaf manuscripts preserved

1. Some Tanjore Poets and scholars, K. Sitaramayya, Chap. 6, 1943.
2. Tanjāvuri Andhra Rājula Caritra, Veturi Prabhākara Śāstri, p. 28.

in the Sarasvati Mahāl Library. In the absence of mudra, we are not in a position to ascertain the authorship of these valuable 'Caturdaṇḍī pieces'. It is possible at least to trace most of them, in view of the age of the manuscripts, to the nāyak period and some of the gītas of Veṅkaṭamakhī are also found in certain manuscripts. It is possible that the vāggeyakaras who adorned the court of Raghunātha might have been the authors of these compositions or Raghunātha himself.

The considerable extent of the musical activity that characterised the period, can be easily borne out by the evidences available in the contemporary literature, in the shape of kāvya, nāṭaka, and works on other subjects, from the pen of the accomplished kings and the poets and composers who adorned his court. References to the musical facts like rāga, tāla, gamaka, śruti, musical instruments, musical compositions, dramatic plays enacted in the court, names of dancers, actresses and musicians who participated in the various performances, the standard of appreciation, the manner of applause and the type of audience, are found to throw a flood of useful light on the music of that period. Since the contemporary literature cannot as such remain uninfluenced by the spirit of the musically active period, a brief treatment of the most important works produced during this period by Raghunātha and the famous composers, and the poets of his period and the light thrown by them on the music of the period, is given in the following pages.

"*Vālmīki Caritra*" a fine Telugu Kāvya by Raghunātha Nāyaka contains valuable information pertaining to the music of the period. Not only the high

musical attainments of the king have been illustrated on one hand, the advanced and flourishing nature of the fine arts in general, is also established by these references. The *Saṅgīta Sudhā* remains as a standing monument to the musical scholarship of King Raghunātha. The available manuscripts of the work is incomplete as it has no tāla and dance chapters. The missing details pertaining to tāla and dance chapters of *Saṅgīta Sudhā*, are to be found in this Telugu Kāvya, *Vālmīki caritra*. His views on the science of tāla and dance vogue in his time as expounded in this work, serve to complete the information dealt with in the *Saṅgīta Sudhā*. The third āśvāsa of *Vālmīki caritra*, describing the beautiful dances of Ūrvaśī and Rambhā is relevant as it contains technical details and reads like a scientific treatise on the topics of tāla and dance. The fact that king Raghunātha Nāyak besides being a learned musicologist, and a wonderful vīṇā performer, is undoubtedly an *Abhinavabhoja*, with a fine taste for dance and music has been proved once for all.

Raghunātha mentions the following tālas[1] in the context of Ūrvaśi's dance in the story: āditāla, dvitīya, antarakrīḍa, jayamaṅgala, jhampe, caccatpuṭa, cācapuṭa, ṣaṭpitāputrika, vidyādharam, rati, hamsalīla, śrīraṅga, kaṅkāla, khaṇḍaka, kokilapriya, vilokitam, kuḍukka, ḍheṅkī, tribhaṅgī, maṭṭiga, vijayam, jaya, simhanandana and other tālas. Rambhā is described as performing the four types of udāra nāṭya (i.e. best dances) viz., peraṇī, taṇḍalāsya, pakkani or bekhani and kuṇḍalī with six aṅgahāras and with full of bhāva. In the context of Ūrvaśi's challenge to Rambhā, Raghunātha's mastery of the

1. *Vālmīki Caritra*—Raghunātha Nāyaka—III Āśvāsa, p. 42. Śri Ramavilāsa Press—Chitrada—1919.

science of dancing is revealed. References to the technical aspects of dance are available in this context. The author mentions the following details, viz., 13 samyukta hastas and 24 asamyukta hastas. Besides, 30 nṛtta hastas, 5 chest movements, 9 neck movements, 7 leg movements, 7 side movements, 19 head movements, 10 hand movements and 6 feet movements are mentioned. The dṛṣṭi (glances) have been referred to as 8 sthāyi bhāva, 8 rasa bhāva, and 20 sañcārī bhāva glances. The challenging verbal fight between Urvaśi and Rambhā includes the topics of 81 sthānas, 10 maṇḍalas, 108 karaṇas, the recitation of the jatis for the illustration of the karaṇas, which bring into its fold the utphulla karaṇas also and the four kinds of abhinaya. That Raghunātha was highly proficient in Bharata śāstra needs no further elucidation. His views and critical judgement of the music and dance of the characters in the work reflect his sound scholarship in the subjects.

While describing the exquisite dance (Deśī Nṛtta) of Rambhā, reference is found to an orchestra of different musical instruments which provided the accompanying music. The ladies who formed the orchestral group played on the musical instruments, viz. tambūra, svaramaṇḍala, mukhavīṇā, upaṅga, kinnarī, ottu, tāḷa, and maddala in such a way that they blended harmoniously and sounded in full unison.

In another context, Ūrvaśi's fine vīṇā performance is described by Raghunātha.[1] The relevant portion may be quoted below :

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1. *Vālmīki Caritra*—p. 53—III Āśvāsa.

సీ. గొసన సడలించి కరవంక జిడ్యతి
కడలుకోఁ జీనిపావడలు దుడిచి
బలితఁబు మెఱుఁగు గుబ్బలమీఁదఁ దీర్చి ఘు
మ్మన నఖంబాల శ్రుతులంటి మీటి
జవ్వాదిఁ బదనిచ్చి సారణుల్ సారించి
సరసత బిరడలు చక్క నొత్తి
మంద్ర మధ్యమ తార మహిమ మీఱంగఁ ద్రి
స్థానంబులును మెట్టి తాళగతుల

గీ. నతున కంకణ ఝుణ ఝుణ త్కృతులు సెలఁగ
మాయురే! యన రాగముల్ రాయములును
గీతములు ప్రబంధములు రక్తిఁ గనుపించ
వీణ మీటెను నా నీలవేణి యుపుడు.

It is well known that the 24 fixed frets in the vīṇā were introduced during the period of Raghunātha Nāyaka. The *Saṅgīta Sudhā*, attributed to the scholar king does not describe the shape and the manner of playing the vīṇā. The description of the vīṇā performance of Raghunātha himself in his father's darbar, is available in *Sāhityaratnākara* written in sanskrit by Yagñanārāyaṇa Dīkṣita. In *Vālmīki Caritra*, a picturesque treatment of Ūrvaśī's vīṇā[1] performance proceeds from the pen of Raghunātha himself and bears similarity with that found in *Sāhitya Ratnākara*. It is interesting to note the Telugu equivalents for the names of the vīṇā parts in the description.

The vīṇā that Ūrvaśī played was beautiful with two roundshaped gourds (Gubbakāyalu), the langer or the fastening loops (śirāji) with beads shining like diamonds,

1. *Sāhitya Ratnākara*—Yajñanārāyaṇa Dīkṣita—Ch. VI, pp. 33-34.

frets (Meṭṭu) made of red pearl and the strings resembling the creeper climbing the daṇḍī as it were, the finger board (daṇḍī) which was shining due to polish. The meru portion of the vīṇā dazzled like diamond and the pegs (biraḍai) made of rakta candana shone in reddish colour. The neck portion that curved down-wards (karivē jīni) was decorated with the figure of a garuḍa bird. The vīṇā was covered with a covering garment (gavisena). After describing the appearance of the vīṇā and its parts, Raghunātha proceeds to explain the manner in which Ūrvaśī handled the instrument. On receiving the vīṇā, she removed the covering cloth, wiped out the dust from the strings and the gourds. She began to feel the strings gently with her finger nails (nakha). Applying the sandal oil (javādu) to her fingers, she plucked the strings to ascertain the pitch of the string (śruti) and adjusted the tension by deflecting it. She tuned it by tightening the pegs in a graceful manner. Having tested the output of the sound, Ūrvaśī started performing the Caturdaṇḍī, viz., rāga, (ālāpa) ṭhāya, gīta and prabandha in an exquisite and enthralling manner, to the graceful accompaniment of the sweet sounds of the tāla (śruti) strings, traversing the range of mandra, madhya and tāra sthāyis. The effect of Urvasi's rapturous performance on the animate and inanimate has been indicated by Raghunātha, when he says that the mountains began to melt, animals stopped chewing the grass and the barren logs of wood began to sprout.

The foregoing description of the vīṇā and the mode of playing is quite interesting. The pegs and frets are even now respectively known as biraḍai and meṭṭu ; the use of beads for facilitating minute adjustments of pitch, the covering cloth of the vīṇā, the application of the sandal

wood oil to the fingers and the deflection of the string to check the tension as well as the pitch of the string, suggest not only an advanced stage in the development of technique in vīṇā playing but also represent the practice available at present.

Further, the ideas of musical appreciation and various modes of approbation prevalent in the court of Raghunātha Nāyaka find fullest expression in the remarks of Ūrvas'ī in the story. According to her an audience should be well informed and consist of discerning critics. The rasikas must show their appreciation of a really good performance of music by such expressions like Ourā rāga, bale tāyam, odukku bāpre, lessa sthāyi, chāyāgu kampitambu, iyāre miṭṭūgal, āhā rakti pada etc. These are representative of different vernaculars and bring out the sense of appreciation of the audience consisting of the exponents of fine arts. While describing the valuable honours and rich presentations conferred on Ūrvas'ī, Raghunātha is just echoing the practice of honouring the artists who performed in his court. The popularity of the vīṇā and the fondness of king Raghunātha for the instrument is proved by the frequent descriptions of the same in the works of the period. Raghunātha is never tired of describing the vīṇā and its music. In his Telugu work *S'ṛṅgāra Sāvitrī*[1] he has depicted Sāvitrī as playing on her vīṇā the sthāyī and sañcārīs in order and gamakas like sphuritam, kampita, ḍhālu, and following it up with ṣāḍava and auḍava mūrchanas. She played rāga before the gīta and prabandha and sang simultaneously in a very agreeable manner which was highly appreciated.[2]

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1. *S'ṛṅgāra Sāvitri*—Raghunatha Nāyaka—1st Aśvāsa.
2. *Ibid.* 1st Aśvasa, p. 60.

మ. తమిం గేలంగొని మున్ను సద్గ్రహము మీా దన్ స్థాయి సంచారముల్
క్రమ మొప్పన్ స్ఫురితంబు కంపితము ధాల్ గ్రామంబులున్
మూర్ఛలం-
దముగా నౌడవ షాడవంబులు తగన్ రా గాది గీతప్రబం-
ధము లింపొందఁగ గాత్రమందు నొదుగంతస్వీణ వాయించుచున్.

On the basis of these references, it is reasonable to suggest that the vīṇā during the period of Raghunātha Nāyaka came to be utilised as a concert instrument enjoying the solo status, in which rāga ālāpa, ṭhāya, gīta and prabandha were rendered with varieties of gamaka. The reference to the playing of ālāpa, ṭhāya, and prabandha is highly significant since it must have inspired Veṅkaṭamakhī to give the title '*caturdaṇḍī Prakāśikā*' to his immortal work.

The reference to '*gōṭivādya*' as such is found for the first time in *Sṛṅgāra Sāvitri.*

ఉ. .....రక్తి గొన ముద్దులు గుల్కఁగ "గోటి వాద్య" మే
యొచ్చెము లేక యుండ మరియు న్మరియు న్వినిపించ వింతగన్.

Raghunātha refers to the playing of rāga, gīta, prabandha, and padas on goṭivādyam by Tumburu. The idea of goṭivādya is quite old and it was perhaps originally called 'citrā vīṇā'. The name goṭivādya for this instrument must have come into vogue in the 17th century. It is highly significant that we find references to musical instruments like goṭivādya, tamburā, vīṇā, vipañci, kinnarī, tipiri, daṇḍe and technical terms and concepts in Saṅgīta in the works of Raghunātha. As in vīṇā, goṭivādya also came to be utilised for playing compositions and rāga during this period. References to the performances of '*Çaturdaṇḍi*' in vīṇā by the king and the admiration it

evoked in the exponents of the art who adorned his court,[1] reveal that the vīṇā had attained technical perfection, providing means for excellent execution of ālāpa and tāna, covering a range of three octaves. The wonderful performance of the nāṭa rāga ālāpa, ṭhāya etc., in the vīṇā by Raghunātha has been beautifully described by Yagña-nārāyaṇa Dīkṣita.

The account of Citrarekha's vīṇā play available in *Raghunātha Vilāsa* is again useful. The ideal posture and the mode of playing, in short the *Vaiṇīka vādana lakṣaṇa* has been illustrated by the author in the following manner.[2]

अभ्रूविकारमनरालसिरालकर्णं-
मस्पन्दगात्रमनुदीतनिदाघतोयम् ।
अङ्कूरितानतविलासमपास्तकाकु-
विस्तारितानमुपवीणयते यदेषा ॥

Without twisting her eye-brows and without shaking her body Citrarekha played the nāṭa rāga with a radiant face. While handling the vīṇā she displayed the least effort on her part. Absence of sweating testified to the ease in her playing which was characterised by the absence of unnecessary prayogas. On the basis of the evidences and references found in the works produced by the poets and scholars who flourished during the time, and from his own writings, we may be assured of Raghunātha's skill in performing vīṇā, not to speak of his mastery of the art of music in its technical and practical aspects.

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1. *Sāhitya Ratnākara*—Yagñanārāyaṇa Dīkṣita—canto. VI, pp. 32-35.

2. *Raghunātha Vilāsa*—T. S. S. M. Lib., 1958.

The *Raghunātha Rāmāyaṇa* by King Raghunātha and *Vijaya Vilāsam* tell us that Raghunātha took great interest in the dramatic art also, which was specially encouraged by Raghunātha and Vijayarāghava Nāyaka. Innumerable yakṣa gānas, koravanjis and jakkinis, were composed both by the kings themselves and the court poets. References to dance recitals and the enactment of musical plays in the theatre attached to the palace are available and the kings used to witness such performances of music and dance.[1]

References to the nāṭakaśālā, which was vibrant with the tinkling bells of the dancers, are available in *Raghunātha Rāmāyaṇa.*[2] These reflect the contemporary musical life of the court. A special street for the habitation of the dancers of the court is found in one of the references. A list of the names of dancers who were deputed to bring Riṣyaśṛṅga to Aṅgadēśa by King Romapāda is interesting as these might perhaps be the names of the famous court dancers of Tanjore. The names of these dancers in the story context are Madanasañjīvini, Manjuvāṇi, Aparañji, Voyyāri, Nagarī, Kanneladi, Mitāri, Kanakarekhā, Vegatāli, Manichamubomma, Muddura Chiluka, Mohanāngi, Chengalvabanthi, Kalāvathi, Chandramukhi and Bālagokila. The colophon of this work refers to the title of Raghunātha as '*Sarasa Sāhitya Kalā Bhoja*'.

Raghunātha's extraordinary accomplishments in the sphere of dancing have been eulogised in many contemporary writings of the period. He was the recipient of the

1. *Raghunāthanāyakaabhyudayam* — Vijayarāghavanāyaka — Dvipada Kāvya — p. 53.

2. *Raghunātha Rāmāyaṇa*—p. 33 Padya 26th—23rd Aśvāsa, 1937.

title '*Bharatavidyā dhurandhara*'[1] the foremost leader of the Bharata vidyā and his proficiency in the art of dancing had been compared in *Vijaya Vilāsa* with that of Arjuna who was an exponent in dancing. The poet hails him as the '*Abhinavabhoja*'.[2]

చం. "అభినవ భోజరాజ" బిరుదాంకుఁడు శ్రీ రఘునాథ శౌరి కిన్
శుభమతి నేలినందులకు సూడిద చేసితి...............

The knowledge of the king was astoundingly rich, varied and noted for its depth that it was considered not an easy task to please him and win his appreciation. His lavish patronage and the glory of his nāṭakaśālā received the due praise at the hands of court poets (2nd verse - *Vijaya Vilāsa*).

A graphic description of the auditorium, where the experts in fine arts and esteemed scholars assembled to witness the performances of dance, drama, music, the discussions on important scientific and artistic topics, is to be found in the *Raghunāthābhyudaya*,[3] a dvipada kāvya in Sanskrit from the pen of Rāmabhadrāmbā, the favourite mistress of Raghunātha Nāyaka. The *nāṭyaśālā* was beautifully ornamented with gems of various colours, laced cloth and gave a dazzling appearance. Followed by a retinue of dancers and scholars, the king arrived at the nāṭyaśālā. The gāyakas also assembled to witness the dance and drama that were to be presented. In keeping with the tradition of Bharata's stage dramatics, the flute was sounded first.

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1. *Vijaya Vilāsa*—Cemakura Veṅkaṭakavi—p. 9, verse 21.
2. *Ibid.* p. 18, verse 53.
3. *Raghunātha abhyudaya*—T. R. Chintamani—1934—12th Sarga—Sloka 23. University of Madras.

Even before the curtain was raised, the dancers arrived on the stage and their getting ready for the performance was informed by the auspicious sounds of the tinkling bells of the anklets. The lakṣaṇa of an ideal dancing girl as expounded in the treatises has also been referred to in one context. Rāmabhadrāmbā describes the dancer as beautiful and clever in expressing her ideas through her exquisite abhinaya and the manipulation of her eyes and facial expression. Having a mastery over tāṇḍava, lāsya and naṭana, and also well versed in the five mārgī tālas, the court dancers performed in a bewitching manner to the accompaniment of sweet music, using tālas like jayamaṅgala, caccarī, simhalīla, turaṅgalīla, nissāruka, ratilīla, rāṅgābharaṇa, harinandana, nāndi and vandana, the sulādi tālas and the aṅgahāras, with such ease that it appeared as if it was mere child's play for her.[1] Her performance of the karaṇas for the 108 tālas was superb, while in the performance of the toe touching the forehead, she was unsurpassed.[2] The different rasas were portrayed easily while in the act of dancing, the thighs and the knees avoided knocking at each other. The skill with which the mudras were executed and the delicate performance of the subtle facial expressions elicited the admiration of one and all.

The above references point out to the fact that dances were performed, using the 108 tālas and that some dances were named after the sūlādi tālas as sūlādinṛtta. The description of the dance performance by Rāmabhadrāmbā in minute detail touching upon the technical aspects, reflect the high standard of performance of court dance during

1. *Raghunātha abhyudaya*—12th Sarga—p. 72—Sl. 24-25.

2. *Ibid.* 12th canto—p. 73, Sl. 26-28.

Raghunātha's time and also reveals the scholarship of the authoress.

The employment of sweet music in attractive rāgas to awaken the king and the gift of the costly presents to the musicians[1] have been referred to frequently in the literature of the period. The reference to the nāṭyaśālā and the importance attached to the theatre hall has been significantly mentioned in the contemporary literature. It was this nāṭyaśālā that was later named as the Saṅgīta Mahāl, where many a popular drama and music concert were held during the period of Marathas.

Tanjore which was a seat of ancient Tamil culture became a humming centre of Telugu literary activity during the Nāyak period. It was from the time of Raghunātha Nāyak that Telugu literature and Telugu as a medium for song, began to take shape in the southern parts of Vijayanagar. In many aspects the scholar-prince, Raghunātha Nāyak may be likened to the Vijayanagar Emperor, Sri Krishnadevarāya and there are many parallels in their careers both in political and cultural activities.[2]

The *Raghunātha Nāyakābhyudaya*, a beautiful dvipada kāvya in Telugu from the pen of Vijayarāghava Nāyaka, the worthy son of the illustrious Raghunātha Nāyaka, gives a realistic description of the royal palace, its inner apartments, music and natanaśala and also enumerates the daily routine of Raghunātha, his father. It is pointed out that Chevvappa and his minister Govinda Dīkṣita brought with them the Vijayanagar culture, the

1. *Raghunātha abhyudaya*—Sl. p. 77, Sl. 77.

2. *Raghunātha Nāyaka abhyudaya*—Dvipada Kāvya—Intro. pp. 2–4.

daily ceremonials followed in their court and established that tradition in the Tanjore court.[1]

The description of the royal court in *Raghunātha-nāyakābhyudayam* and *Raghunātha abhyudayam* both by Vijayarāghava Nāyaka is genuine. The musical activities of the court as expounded in these works are informative and unfold the personality of the Nāyaks. It is interesting to find that Raghunātha soon after getting up in the morning witnessed a performance of dance. References to the court dancers who were experts in specific items of dance and who participated in the performance are available as such by name. One dancer, Rūpavatī, showed padacāli, while Candralekha danced the Peraṇī. S'as'irekha demonstrated her skill in rare modes of dancing and the song Jakkiṇi. Lokanāyaki and Kīravāṇi danced the Dhrupada keḷika and Durusthāni keḷika. In the dhrupada keḷika, the dancer executed quick steps. These dancers were followed by the singing of Koravanji, S'iva līla, Guzerati and Des'ī. Another lady played novel tunes on the vīṇā, while other damsels displayed their talents on musical instruments such as flute, rabāb, daṇda, tambūra, ceṅgu, svaramaṇḍala, and rāvaṇahasta. Portions from *Acyutābhyudaya*, *Naḷacaritra*, *Pārijātāpaharaṇa*, *Vālmīkicaritra* and *Jānakīpariṇaya* composed by King Raghunātha himself were read out while some of them completed literary puzzles put to them by others. The king honoured the dancers and musicians daily with rich presents.

Music was largely used in royal processions. Whenever Raghunātha went in procession, the musical instruments like nāgas'ara, nāragaja, golden kāhala, dhavaṇa. ḍhakka,

1. *Tanjāvūri Āndhra rājula Caritra*—V. Prabhakara Sastri, *vide* Intro. para 7.

bheri, etc., sound in full volume. And a reference to a band of musicians performing to the accompaniment of ciruta maddala, (a small drum), cengu and dande, is also available.

That nāgasvara was also known as 'nāgaśara' is revealed by this reference. The name of this instrument is nāgasvara and not nadasvara. Muthuswamy Dīkṣita's kriti '*Śrī Tyāgarājamahādhvajāroha*' in Śrīrāga clarifies this point. Raghunātha Nāyaka's literary durbar has been acclaimed as the most scholarly by the contemporary writers.

In another context, a description of how Raghunātha was entertained by the lovelorn courtezan Citralekha is available. The sakhis sing deśya rāgas and śṛṅgāra padas composed by their mistress to the accompaniments of tambūra, vīṇā, flute, cengu, rabāb, mukhavīṇā, daṇḍe etc. The wonderful accomplishments of the court ladies have been described by Rāmabadrāmbā.[1] The rāga designed by Raghunātha himself and tālas like ratilīla, turaṅgalīla, raṅgābharaṇa, ananyaparikramaṇika, abhinandana, nandananandana and abhimata were used in the dance and dramas presented by them in the court. A dance called *Raghunātha Vilāsa* named after him was performed in his presence.

The best encomium to Raghunātha is found in *Vijayavilāsa* wherein his court has been described as *Vijayavilāsa Bhavanam*. The titles of Ragunātha as *Bharatavidyādhurandhara* and *Abhinavabhoja*, etc. are found frequently in the contemporary references and prove his scholarship in the various arts and sciences.

1. *Raghunāthabhyudayam*—Ramabhadrāmba—Sargas VI, XI and XII.

VIJAYARĀGHAVA NĀYAKA (1633—1673)

The reign of Vijayarāghava witnessed the greatest amount of output in saṅgīta and sāhitya in Telugu, than any other ruler in Andhra except Kṛṣṇadevarāya of Vijayanagar and S'āhaji, the illustrious Marātha king who succeeded the Nāyak throne in 1684 A.D. a realistic picture of the Tanjore court, the musical and dramatic activities held daily under the supervision of the king is available in many of the works produced by the court poets and by the king himself.

While Govinda Dīkṣita provided the inspiration to Raghunātha Nāyaka, by being his minister, preceptor and guide, his son Veṅkaṭamakhī, was appointed minister to Vijayarāghava Nāyaka, at whose request he wrote the famous epoch making treatise in music *'Caturdaṇḍī Prakās'ikā'*.

............विजयराघवभूपालप्रेरितस्य वेङ्कटेश्वरदीक्षितस्य कृतौ चतुर्दण्डीप्रकाशिकायामाद्यं वीणाप्रकरम् ॥

Veṅkaṭamakhī's treatment has systematised the rāga system of South Indian music once for all. That the Nāyaks were deeply interested in the promotion of fine arts both in the scientific and practical aspects is very evident.

Since Vijayarāghava was a poet, composer and a distinguished scholar in sāhitya and saṅgīta like his father, he made his court a veritable abode of learning. Many eminent poets, exponents in various branches of learning, highly accomplished women poetesses and adepts in dance and Bharata s'āstra flourished in his court. They flooded the Tanjore court with the voluminous literature which team with references not only to the musical and literary

splendour of the palace but also to the high accomplishments of their patron Vijayarāghava Nāyak. It may be pointed out that Kṣetrayya, who visited the Tanjore court during the glorious reign of Raghunātha Nāyaka and had also composed a famous padya[1] praising the literary and musical efflorescence of his court, chose to visit the same during Vijayarāghava's reign. He also sang thousand padas in praise of Vijayarāghava Nāyak which fact he himself had referred to in the charaṇa of one of his padas :[2]

హొళిమీఱు తంజావూరి "అచ్యుత విజయరాఘవేంద్రుని"
సాలు మనుజుల వెంబడిని సరస పౌఢగాంచి
చలువ చప్పరములో చక్కఁగా "వేయి పదములు"
పలుకరించఁగాను బహుమాన మిప్పించె నావేళ "వేడుకతో"

Vijayarāghava's guru was Kumāra Tātācārya, a Vaiṣṇavite scholar who received special honours at the hands of his disciple. The profound scholarship of Vijayarāghava in saṅgīta and his attainments as a composer and his critical sense of appreciation, has been referred to by Kṣetrayya in one of his padas.

The caraṇas of the pada in Kāmbhoji rāga, cāpu tāla, "*Sāmānyamukāde vāni pondu*" contain the above idea of Kṣetrayya. It contains the name of Vijayarāghava and appropriately enough the mudra Muvvagōpāla is not found.[3] The essential requisites that a dancer must possess to win Vijayarāghava's approbation and praise are detailed in this pada. Accordingly 'those who are capable of composing padyas and padas on the model of Vijayarāghava's own

1. Supra, p. 140.
2. Kāmbhoji—Adi tāla—'*Veḍukato Naḍacukonna*'.
3. Vide Appendix.

songs, those who have the ability to read out and sing them and those who are clever as well as proficient in the art of dancing and experts in singing raga to the accompaniment of Tambūra, operated by themselves, are eligible for his appreciation and esteem. We have clear evidences here to the fact of the Tambūra being used as a śṛuti vādya which provided the drone accompaniment for singing rāga and pada.

It has been rightly observed that the prabandha composition in Telugu had its birth in Vijayanagar and flourished in Tanjore during Vijayarāghava's reign, when it spread forth many branches and produced luxurious fruits.[1] The art of pada kavita received fresh impetus during this period and Tanjore became the home of pada kavitvam. Padas which were erotic compositions, i.e., śṛngāra prabandhas, attained popularity in Tanjore owing to the simplicity of expression, sweet style (लालित्य and माधुर्य) and the erotic theme. A popular saying of the period emphasises the great significance of the ability to sing a pada and perform dance to it. One who did not wear the anklet and was ignorant of singing the padas, was considered a sinner. '*nāḍu gajje kaṭṭi padamu pāḍani vāridi pāpamu*' (नाडु गज्जे कट्टिपदमु पाडनि वारिदिपापमु ॥).

A complete picture of saṅgīta, sāhitya and nāṭya prevalent in the court during the period of Raghunātha and the beginning of Vijayarāghava's reign, is to be found in the pages of '*Rājagopala Vilāsam*', a fine Telugu work by the esteemed poet of the Tanjore court, by name Ceṅgalvakāḷakavi.[2]

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1. Vijayarāghava padamulu — Bhārathi — 1950—Vol. 27.

2. *Rājagopala Vilāsamu*—Ceṅgalvakala kavi — T.S.S.M. Series, No. 33, 1951.

The palace of Vijayarāghava renowned as '*Vijayarāghava vilāsam*'[1] became a literary paradise where the poets and artistes were honoured by the king. The outstanding feature of the hall was the literary banner, 'S'aradā dhvajā' which was the symbol of learning. It paraded as it waved, the literary fragrance and the unparalleled poetic talents of the ruler. Vijayarāghava himself wore an anklet of gold known as *sāhitya rāya pendera* which was an emblem of his unsurpassed skill in sāhitya.

The court was famous for the beautiful damsels who were exponents in the art of histrionics, saṅgīta and sāhitya. The outstanding of them was Candrarekha, who was formerly in the court of Vīra Veṅkaṭarāya (A.D. 1584–1616) and had been awarded a number of titles by him. She had also received a number of biruda vādyas presented to her in recognition of her superior talents in dancing. She enjoyed the rare privilege of performing the first item of dance in the royal presence. After the death of Vīra Veṅkaṭapati rāya in 1616, she came to the Tanjore court which was her abode during the reign of Vijayarāghava. A list of the names of the court dancers and the various des'ī dance items performed by them are available in *Rajagopalavilāsa*,[2] and are referred to below.

Name of the dancer	*Items of dance*
1. Rūpāvati	Caupada
2. Campakavalli	S'abdācintāmaṇi
3. Mūrti	Jakkiṇī
4. Komalavalli	Korvai

1. *Rājagopāla Vilāsa*—1st Āsvāśa, verse 24.
2. *Ibid.* 1st Āśvāsa, verse 24.

Name of the dancer	*Items of dance*
5. Lokanāyakī	Navapada
6. Ratnagiri	Darupada
7. Bhāgīrati	Peraṇi

Specialisation in different styles of dancing seems to be a remarkable feature of this period. The custom of honouring musicians and dancers with rich presents and 'biruda vādyas', (i.e., musical instruments given as presents) was also very popular; Kāḷakavi points out to the popularity of both mārgi and deśī styles of dancing. Abhinaya was performed by dancers to śṛṅgāra padas, dūtya padas (message songs) while some of the ladies in the court sang deśī music of a high standard. The musical forms figuring in the yakṣagāna works such as dvipadas, jhola, suvvāla, dhavala and ela with tāla were rendered by others. Another lady, Kīravāṇi who had perfect mastery of the art, gave a highly interesting performance employing beautiful gamakas, sthāyi, rāga and prabandhas. The poet exclaims that 'the vidyādharas, who were born dancers wished to join the beautiful and talented dancers of the Tanjore court, in human form'.

The references to the ladies of the court playing on vīṇā, kinnara, mukhavīṇā, flute, tambura, svaramaṇḍala, rāvanahasta, huḍḍukka, daṇḍe mītu, ceṅgu and other musical instruments suggest their popularity and testify to the accomplishments of the ladies who were expert dancers as well as good musicians and instrumentalists.[1] Of the women poets who adorned the court of Tanjore during the reign of Vijayarāghava, Raṅgājamma, Kṛṣnamāmba and Līlāvati were famous. Raṅgājamma was the finest flower

1. *Ibid.* slokas (1–26).

among them and was the mistress of the king. She was a highly learned and accomplished lady who could compose poems in eight languages. She received kanakābhiṣeka at the hands of Vijayarāghava. Besides prose works and poems, she is also said to have composed yakṣagānas and padas. The *Mannārudāsa vilāsam* and *Uṣāpariṇayam* belong to the category of fine literary works in Telugu. Her musical compositions are unfortunately not available. But the literary works provide interesting references to music, musical instruments and dance of the period.

Uṣā Pariṇaya deals with the love and marriage of Uṣā with Aniruddha and has been dedicated to Vijayarāghava by Raṅgājamma. The work contains references to musical instruments and rāgas. Ūṣā has been described as an expert vīṇā player. The reference to the performance of saṅgīta meḷa or an 'orchestra', in the pleasure garden by Uṣā and her friends using the instruments like daṇḍe, tambura, svaramaṇḍala, vetugajjalu, mukhavīṇā, dakka, cengu, upaṅgamu, kinnara vīṇā, tāla, pillaṅgrovi (i.e., flute), citti tālam, s'eṣa nādam (coiled pipes), kombu, rāvaṇahasta, chandravaḷaya and muraja is highly useful.[1]

The flute is known as pillanagrōvi in Telugu (पिल्लनग्रोवि)[2]. Krovi is same as pipe, Kuḻal (குழல்), i.e., a suṣira vādya or instrument with holes. The Kannada and Tamil equivalents of this term also happen to be Pillanaṅgovi (पिल्लनङ्गोवि) and Pillānkuḻal (பில்லாங்குழல்). There is a remarkable similarity between the three names.

The term 'saṅgīta meḷa' came into use perhaps during the Nāyak period, denoting a group performance of all

1. Raṅgājamma—*Usā Pariṇaya*—IInd Āśvāsa—p. 29, 4th stanza.
2. Brown's Dictionary—Also Kittel's Dictionary;

instruments (vādya bṛnda), dancing and vocal music. Bharata to refers to the tata, avanaddha and nāṭya kutapas. It is probable that the comprehensive term 'saṅgīta meḷa', later inspired the terms, chinna mēḷam and periyamēḷam which are significant from the utilitarian points of view. Since instruments belonging to temple music are also included in 'the saṅgīta mēḷa' referred to by Raṅgajamma, it probably meant a musical performance by a group of instruments. Chinna meḷam denotedt he naṭṭuva meḷam or the orchestral music used in dance concerts. Before the introduction of violin, the chinna meḷam was constituted "of a small turutti and tālam".[1] The bag pipe was used for producing the continuous sound or drone. The periya meḷam is the famous nagaswaram music performed usually to the accompaniment of ottu and tavil. The term saṅgīta meḷa continued to be in vogue even in the Maratha period and S'āhaji in his *Pallaki Seva prabandham* uses it.

In the context of awakening Aniruddha, the singing of morning (udaya) rāgas, viz., Devagāndhāri, Des'ākshi, Malahari, Guṇṭakriya, Lalita and Gurjari in perfect unison with the drone of the tambura has been referred to.[2] That Vijayarāghava held the title '*Saṅgīta Sāhitī priya*' is found in the colophon of this work.

Mannārudasa vilāsam[3] by Rangājamma is in praise of Vijayarāghava and celebrates the marriage of Kāntimati with Vijayarāghava. The Nāyaks were great bhaktas of Lord Rājagopala of Mannargudi and Vijayarāghava was known as Mannarudāsa. The work is after the yakṣagāna model and contains daru, padam, dhavalam, s'obhanam,

1. A Manual of Tanjore District—part II, p. 290.
2. *Uṣā Pariṇaya*—III Āśvāsa—p. 101—Stanza in Śīsa metre.
3. *Mannārudasa vilāsam*—Ed. by Prabhākara Śāstri, Andhra Sahitya Parishad.

jhola etc. Highly rakti rāgas and few uncommon rāgas have been utilised. A list of the names of the rāgas may be useful here. Kedāragoula, Bouli, Lalitapancama, Kāphi, Toḍi, Kalyāni, Bhairavi, Nāgagāndhārī, Sālagasourashtra, Kāmbhoji, sāvēri, Nādanāmakriya, Ghantārava, Kannada, Madhyamāvati, Goulipantu, Māruvadhanyās'i, Mohana, Mukhāri, Revagupti, Āhiri, Sālaga, Sālagabhairavi, Saindhavi and others.

The use of Mohana rāga as such by name is highly significant. Though the rāga Mohana had a hoary history behind, the name of the rāga as such is absent in the ancient and medieval works on music. It is probable that the rāga Mohana, was known earlier under the different name of Regupti. According to the *Rāgalakṣaṇa manuscripts*, Regupti takes the same svaras of Mohana. Further, the evidence of yakṣagāna throws light on this topic and both Regupti and Mohana have never been used as such in one and the same yakṣagāna. The rāga under the name Mohana, has been mentioned for the first time in the padas of Kṣetrayya and in the yakṣagāna, *Mannārudāsa Vilāsam*,[1] produced during the 17th century A.D.

If Raghunātha inaugurated the era of Telugu learning and literature in Tanjore, it was during the reign of Vijayarāghava Nāyak, that it derived fresh stimulus and received fresh impetus and an interesting turn in the development and growth of the pada and yakṣagāna literature was consequently witnessed. Vijayarāghava excelled his father as a composer of many yaksagāna works. As many as 23 dramas, 5 dvipadas, one ragada and about thirty

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1. '*Maguva tana keḷika mandiramu veḍale*'—Mohana rāga—Jampa tāla.

works have been ascribed to him. Of these, *Raghunāthābhyudayamu*, *Prahlāda caritramu*, *Pūtanāharaṇa*, *Kālīyamardana*, *Vipranārāyaṇa caritram* and *Kṛṣṇa vilāsamu* are available.

Besides their value as musical plays, the yakṣagānas make use of many rare rāgas some of which have at present gone out of vogue. For tracing the history of many of our rāgas, the yakṣagānas furnish interesting material, in addition to the valuable references to the popular musical instruments, and the musical forms of the period.

Prahlada caritramu,[1] a fine yakṣagāna from the royal pen, gives a list of the works composed by Vijayarāghava and is thus of much contemporary significance. It consists of darus, jatis, vacanas, maṅgalam, and other musical forms figuring in yakṣagānas. 'Jatis' are found in rāgas like Saurastra, Ghantaravam, Ahiri, Malahari, Huseni, Kannada and Rāmakriya. The first rāga used in the work is Saurāṣṭra while in *Raghunāthābhyudayamu*,[2] the first and the last rāga happen to be Saurāṣṭra again. It may incidentally be mentioned that in his '*Nowkacaritra*', S'rī Tyāgarāja has used Suraṭi for the first and last songs respectively. In *Prahlāda Bhakti Vijayam*, S'rī Tyāgarāja, has introduced Saurāṣṭra rāga for the first song and the last maṅgalam piece. The practice of using the identical rāgas at the beginning and concluding songs in an opera, probably stems from the yakṣagāna tradition. It is a custom to begin and finish an opera with an auspicious rāga. Consistent with the tradition of introducing the maṅgala at the beginning, middle and concluding sections

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1. Yakṣagānamulu—Andhra University series No. 55, 1955.
2. T. S. S. M. series, No. 32, 1951.

of an opera, S'rī Tyāgarāja has used Saurāṣṭra for the first piece *'S'rī Gaṇapatini'*, *'Entanucuvarṇimpa'* the middle song and *'Nīnāmarūpamulaku'*, the final maṅgalam of his *Prahlāda Bhaktivijayam.*

From the elaborate stage directions found in *Prahlāda caritra*, we may infer that it was enacted. In the context of describing the palace of Hiranyakas'ipu, the nāṭyas'āla and the dancers who performed plenty of s'ṛṅgāra naṭana, kelika and pada, have been referred to. Thus the predominence of Nāṭya and Saṅgīta in the yakṣagāna is evident and they were also regularly enacted as dṛs'yakāvyas in which exponents of the art participated, to the delight of the rasikas.

'Pūtanaharaṇamu'[1] was also enacted before the royal presence and the fact is testified to by the stage directions and references to the play-back singing, and the characters themselves singing and acting simultaneously, in the play itself. The theme of the play is the famous story of how Lord Krishna killed pūtana; the rāgas used herein are Kedāragaula, Regupti, S'aṅkarābharaṇa, Nīlāmbari, Sāvēri, Kāmbhojī, Ghantāravamu, Jayantasēna, Āhari, Madhyamāvati, Saurāṣṭram, Bhūpāla and Gummakāmbhoji. Of these, Jayantasena is the rāga designed by Raghunātha. Bhūpāla and Regupti figure in which Gollapadalu and daru are found respectively. Mohana is conspicuous by its absence under that name as such.

The introduction of jati in rāgas like Saurāṣṭra, suggests the emphasis on pure dance also. The use of aṭa tāla for many darus is interesting. In later musical

1. Yakṣagānamulu—*Ibid.*

compositions, simpler tālas like Ādi and Rūpaka are largely used, while varṇas have been composed in āṭa tālas.

In *Kāliyamardana*, Vijayarāghava has described the *Vaikuṇṭhasabhā* of Mannargudi temple in a beautiful manner. Rāgas like Saurāṣṭra, Kalyāṇi, Āhiri, Revagupti, Nāṭa, Madhyamāvati, Kāmbhoji, Gummakāmbhoji, Sāveri, Vasantabhairavi and other rāgas have been used.

Another work of Vijayarāghava, which deserves treatment is his yakṣagāna on the theme of the life of Vipranārāyaṇa, who was one of the twelve āḻvārs of vaiṣṇava cult, known as Toṇḍaraḍippoḍi Āḻvār in Tamil. The Nāyaks, being great vaiṣṇavite devotees, worshipped S'rī Rājagopālasvāmy and Lord Raṅganātha, the presiding deities of Mannārgudi and S'rī Raṅga respectively. Vijayarāghava called himself '*Mannarudāsa*'. In the *Vipranārāyaṇa caritra yakṣagāna*,[1] the author describes the devotion of Vipranārāyaṇa for Lord Raṅganātha and how the Lord finally weans him from the influence of the dancer and protects the bhakta. It may be incidentally mentioned that Toṇḍaraḍippoḍi Āḻvār's songs form the most moving of the four thousand divya prabandhas in Tamil literature. Shifting the scene of action from S'rī Raṅga to Mannargudi, Vijayarāghava has created out of his musical imagination an yakṣagāna on this subject. The musical forms like daru, padam, kaivaram, jati, yelapadam and aṣṭakam have been utilised in this. Highly raktirāgas like Kāmbhodi, Yadukulakāmbhodi, Gummakāmbhodi, Madhyamāvati, Kedāragaula, Kuriñji, Ghaṇṭārava, Mukhāri, Āhari and S'aṅkarābharaṇa occur frequently. It is to be noted that the padas are found in Kāmbhoji, Yadukula-

1. *Vipranārāyaṇa Caritra*—T. S, S. M. series, 15, 1950.

kāmbhoji, Gaulipantu, Mukhāri, Āhari and Saṅkarābharaṇa rāgas. Excepting the Tṛpuṭa and Dhruva tāla, the rest of the sūlādi sapta tālas have been used for the musical compositions figuring in this work.

Vijayarāghava himself formed the central theme of many works produced by the court poets of his time. The kāvya in Telugu, *Vijayarāghava Candrika*, from the pen of Kāmarāju Veṅkaṭapati Somayāji, the āsthāna poet throws light on the various titles of Vijayarāghava *Bharatakovidudu*, *Sāhītyabhoja* and *Saṅgītavedī*. That Vijayarāghava also excelled in the art of dancing besides his proficiency in the art of poetic and dramatic composition, is proved by his own musical plays, dvipada works etc., and from the titles awarded to him by the court poets of his time.

Koneṭi Dīkṣita eulogises Vijayarāghava for his scholarship and gifts to the learned men in his *Vijayarāghava Kalyāṇam*. The king presented the poet with pearl necklace and musical instruments as gifts and this fact has been referred to by the poet. Another drama,[1] celebrating the great devotion of Vijayarāghava to Brahmins and his interest in feeding 50,000 brahmins daily, was composed by Puruṣottama Dīkṣita. In the field of Sāhitya, outstanding poetesses like Kṛṣṇamāmba, who was a pupil of Kāḷakavi adorned his court. She was an expert in rhetoric and prosody and could compose in any vṛtta selected in no less than 13, 42, 17, 726 varieties.[2]

'*Hemābjanāyakā Swayamvaram*' is yet another work belonging to yakṣagāna style of composition and is from

1. *Tañjāpurannadāna Mahā Nāṭakamu*—Supra. f. n. I. p. 58.

2. Vijayarāghava—*Raghunāthanāyakābhyudayam*—T. S. Ş. M. series, Intro.

the pen of Mannarudeva, the son of Vijayarāghava and the last Nāyak ruler. This work establishes him as a poet of merit like his father and grandfather. *Hemābjanāyika Swayamvaramu*, is one of the best dramas describing the marriage of Rājagopālasvāmy with Hemābjanāyikā.[1] Being a long yakṣagāna, there is ample scope for utilising a number of rāgas. Rakti rāgas like Madhyamāvati, Bilahari, Toḍi, Mukhāri, Sāraṅga, Saurāṣṭra, Pantuvarāli, Regupti, Revagupti, Kedāragaula, Gauḍīpantu, Āhari, Kāmbhoji, Gummakāmbhoji, Kalyāṇi, Sāveri, Gaṇṭāravamu, Nāta, Punnāgavarāli, Kannaḍa and other rāgas have been employed. Some rāgas occur frequently, which suggests their popularity and functional scope. Regupti and Revagupti are two different rāgas.

The employment of rāgas capable of rich melodic expression in the yakṣagānas, establishes the musical quality of these plays. The dvipada and yakṣagāna had become the favourite media of literary expression as these were highly suitable for singing, dancing and dramatic representation. The dvipada metre renders itself to be beautifully handled in music and is intended to be sung. Great strides had been taken in the field of music by the time of Vijayarāghava Nāyak, and this had been testified to by *Caturdaṇḍī Prakāśikā* and the padas of Kṣetrayya. This ushered in a new style of literary composition which was adaptable to the musical rendering. The monotonous daṇḍaka style was replaced by the more musical dvipada, and the yakṣagāna included in its fold, musical forms like daru, padas in addition to other styles of versification. Of the Nāyak legacies, the yakṣagānas form a priceless part.

1. Mannārudeva—*Hemābja Nāyika Svayamvaramu*—Supra. f. n. I. p. 58.

The earliest yakṣagāna that has ever been traced, happens to be *Sugrīva Vijayam* by Kandukuru Rudrakavi, written during the period of Sri Kṛṣṇadevarāya in the early 16th century A.D. This is composed of verses viz. 1 utpala māla, 2 sīsas, 2 gītas, 1 kanda, dvipada passages, varieties of ragada that can be reckoned in tṛputa, zampē, kurujhampe, āṭa, ēkatāla, and a few songs like ardha candrikā, dhavala and ēla. In addition to these, short prose passages (vacanas) serve as stage directions. During the reign of Vijayarāghava, a fresh chapter is opened in the history of the style of musical writing. The ardhacandrikā, dhavala, ragada and their varieties disappear and their place was filled up by the musical form known as daru. In all subsequent musical plays, only darus in attractive rāgas figure largely, whereas the verses occupy a little portion. Those that were composed during the reign of the Marathas, belong to this category and abound in darus, set in appealing rāgas. It has been held that the Telugu Prabandha literature reached its zenith of glory under the careful nourishment of Raghunātha and Vijayarāghava. This naturally resulted in the rich output of musical productions which consisted mainly of yakṣagānas and padas in amorous themes.

SECTION II

THE MARATHA RAJAS OF TANJORE

It would be relevant to mention here very briefly, the political situation in Tanjore on the eve of Maratha ascendancy.

The rule of the Telugu Nāyak dynasty over a Tamil country with such cultural benefits to the land, came to an end due to constant political struggles. Vijayarāghava, the last Nāyak ruler, fell in the fatal war with his external enemy, the Nāyaks of Madura. Alagiri who was appointed as the Governor of Tanjore by the triumphant Madura Nāyak, soon asserted his independence which again led to confusion. While rendering help in the restoration of Ceṅgamaladāsa, the rescued son of Vijayarāghava Nāyak, Ekoji alias Veṅkhāji, aided by the Sultan of Bijapur made himself the master of the weak situation at Tanjore under Alagiri.[1] The Maratha rule was thus established by about 1676 A.D. in Tanjore by Ekoji I. The remarkable feature of his rule was the continuance of the use of the Telugu as the court language and of the cultural and musical traditions of the Nāyaks. Tanjore entered into another epoch making stage in its cultural history, when Ekoji I was succeeded by S'āhaji in 1684 A.D.

ŚĀHAJI (1684—1712)

The Royal Composer and Musicologist of Tanjore

S'āhaji, the Abhinavabhoja of Tanjore was the second and the most illustrious of the Maratha rulers of Tanjore.

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1. K. R. Subramaniam—*Maratha Rā'as of Tanjore*—Ch. II, pp. 8-11.

GENEOLOGY OF THE MARATHA KINGS OF TANJORE

- Bhosala Family
  - Māloji
    - Śāhaji + Jijābai — another wife: Tukkāmbā
      - (Śāhaji + Jijābai):
        - Śāmbhāji
        - Śivāji, the Great
      - (Tukkāmbā):
        - Ekoji I (1676–1683) + Dipambikā, alias Venkhāji who acquired the kingdom of Cola i.e. Tanjore
          - Śāhaji II, *the abhinavabhoja* (1684–1712)
          - Śarabhoji I (1712–1728)
          - Umā + Tulaja I (alias Tukkoji) (1728–1736) Author of *Sangita Sārāmṛta* + Hamsamāmba
            - Pratāpasimha (1739–1763)
              - Amarasimha (1787–1798)
              - Tulaja II (1763–1787) (Contemporary of Rāma Brahmam)
                - Śarabhoji II, the scholar prince (1798–1832) + Ahalyābai
                  - Śivāji II (1832–1855)
            - Ekoji II (alias Bhāva Sahib) (1736–1739)

PLATE I (a)

Tanjore Durbar Hall with a Group of Musicians And Instrumentalists.

PLATE I (b)

A Panel in the Darasuram Temple depicting dancers and musicians.

PLATE I A

Ekoji, Śāhaji and Śarabhoji

Rightly does he occupy the most honoured place in the galaxy of royal musicologists, royal composers and royal patrons. Proficient in several languages such as Telugu, Sanskrit, Marathi, Persian and Hindi, he was also a great scholar in Saṅgīta and Sāhitya. More than thirty works comprising dramas, padas and kāvyas have been ascribed to him.

Not only does he have claim over many a fine work, he is also the theme of many a splendid literature, song and poetry produced during his reign. A perusal of his works on Saṅgīta and the musical compositions belonging to the period from the pen of the scholars, court poets and the king himself, is found to throw more light on the musical aspect of the age. Music and dance had reached a high level of excellence in his days. Many villages in and around Tanjore became the stronghold of Bhāgavata meḷa nāṭakas and Bharata Nāṭya during his time. It is said that the life of S'āhaji "was an example of all-round culture, high sense of duty, liberal patronage of arts and sciences, and above all, of steadfast spiritual purpose."[1, 2]

We can assess the musical greatness of S'āhaji on the basis of the following evidence :-

1. The literary and musical works produced by the poets, composers and veteran scholars of the age who enjoyed the patronage of the king, contain realistic descriptions of the versatile accomplishments of the king and throw references to the titles awarded to him which are useful. For example the following titles such as

1. *S'āhendra Vilāsa*—T. S. S. M. Library Series 4—*vide* Preface.
2. K. R. Subramanyam, *Maratha Rajas of Tanjore*—p. 33.

सकलभाषाभूषित, सकलार्थविराजित, सकलचित्रसाहिती, सङ्गीतामृतसम्भरित, साहित्यसङ्गीतबोध, are descriptive of the king's talents in fine arts and literature.

2. S'āhaji's own productions stand as fine examples of his literary and musical skill. These fall under three categories namely:

(1) The dramatic and poetic works;

(2) Musical compositions comprising mainly padas in praise of his family deity, S'rī Thyāges'a of Tiruvārur; and

(3) the works dealing with the science of music such as the Rāga lakṣaṇa manuscripts.

Śāhaji as a Patron

S'āhaji's greatness as a patron of art and letters has often been eloquently described by many a poet and composer of his time. The title '*Abhinavabhoja*' of Tanjore was given to him by the scholars, who had genuine admiration for his accomplishments in the different branches of learning. His ministers, Raghunātha Pandit, Tryambakarāya-makhi and Ānandarāya-makhi were geniuses, patrons of learning and authors of repute. S'āhaji lived in the company of distinguished Sanskrit scholars, exponents of advaitic philosophy and experts in the various branches of knowledge such as Rāmabhadramakhi, Cokkanāthamakhi, Bhūminātha kavi, S'rīnivāsa Dīkṣita, Nallā Dīkṣita and many others.[1] It is well-known that the king founded a Brahminical colony on the banks of the river Kaveri for the perpetual performance of religious ceremonies and for

1. T. S. Kuppuswamy Śastri, Indian Antiquary—May 1904—p. 126. '*Rāmabhadra Dikshit and the southern poets of his time*'.

the pursuit of knowledge. The village was named after him as S'āhajirājapuram and grew to be a centre and stronghold of Sanskrit learning, sciences, art and letters. It was the village that later came to be known as Tiruvis'anallur associated with the great S'rīdhara Ayyāval. The literary productions of the scholars represent the finest flowers of the period of S'āhaji.[1]

In the field of music and dance, S'āhaji was wellknown for his patronage to the many distinguished composers of padas, yakṣagānas, dramatic works, musicians and musicologists who adorned his court.

One Girirāja Kavi who was supposed to be the grand-father of S'rī Tyāgarāja was at the top of the list and seems to be a favourite of the king. References to court poets such as Vāsudeva kavi, Rāma Bhārati, Somakavi, Periyappa kavi, Kās'inātha kavi, Bharata Kavi, Aṣṭāvadhāna kavi, Vīṇā Ayyanna, (son of Veṅkaṭa kavi), Vāggeyakārāgraṇi Rājagopala kavi, Akkanna Amātya, Kavigiri, Bālakavi Subbanna, Dhuṇḍhi Rāja, Muṭṭukavi, Nāraṇa kavi and S'ēṣācalapati who received his patronage are useful in assessing the musical activity of the court. In the chapter dealing with composers and musicians, an attempt has been made to bring to light the contributions of some of the composers like Girirāja kavi, Somakavi, Rāmabhārati, Vāsudeva kavi and Kavigiri, on the basis of the critical study of the manuscripts. In respect of some of the composers and musicians like Vīṇā Ayyanna and Vāggeyakārāgraṇi Rājagopala kavi, only references to the names as such are available and nothing beyond.

1. Ayyaval—*vide* introduction to *S'āhendra Vilāsa*-T. S. S. M Library No. 54.

S'ṛṅgāramañjarī S'āhijīyam by Periappa Kavi, depicting the life of S'āhaji had been performed in the Tiruvarur temple during the Citra month.[1] The composers who were patronised by the king, composed innumerable s'ṛṅgāra padas in Tamil, Telugu, Sanskrit and Marathi, praising his proficiency in saṅgīta and sāhitya. An account of the composers and their contribution to the music of the period has been dealt with in a separate chapter.

Besides the court poets and composers who flourished during the period of S'āhaji, there were also saint composers like S'rīdhara Veṅkaṭes'a Ayyāvāḷ, Bodhēndra Sadguruswāmy, Sadās'iva Brahmendra, Parabṛhmānanda yogī, S'ivagñāna Swāmigal, Tāyumāna Swāmigaḷ, Vaidyanātha Des'ikar and the Tambirān of Tiruvāḍuturai Mutt. They spread the greatness of Nāmasiddhānta and Bhakti in the realisation of salvation, through their highly devotional compositions. An account of them has been dealt with in the chapter on devotional music.

Śāhaji as a devotee of Śrī Thyāgeśa of Tiruvarur

S'āhaji was a staunch devotee of Lord Tyāges'a of Tiruvarur. It is said that he used to have his mid-day meals only after ascertaining that the midday worship of S'rī Tyāgarāja was completed at Tiruvarur, which fact was conveyed to him by a system of relay bells. He had further composed hundreds of soul stirring padas in praise of Lord Tyāgarāja and other deities in flowing Sanskrit and Telugu. The religious atmosphere of the reign was made all the more fragrant by the teachings and influence of immortal

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1. A Triennial Cat. of Mss. Vol. II—*S'ṛṅgāra Mañjari S'āhajīyam*—R. No. 1843.

saints like Sadāśiva Brahman, Bodhendra Swāmi and Śrīdhara Ayyāvāl. That Śāhaji has been eulogised by the great saint Śrī Ayyāval in his '*Śāhendra Vilāsa*' speaks volumes about the spiritual and cultural greatness of the king. Maharashtra saints from the north migrated into Tanjore and established maṭas which under the patronage of the king, flourished as centres of Bhajana and Kirtans subsequently. One Appā Śāstri, alias Śrī Parabṛhmānanda Yogi seems to have been the spiritual preceptor of Śāhaji.[1]

Śāhaji as a Composer

As a profound scholar, multilinguist, composer of outstanding merit, a patron and above all as a "*sahṛdaya*", the uniqueness of Śāhaji is extraordinary. He made Tanjore the seat of pada sāhitya and patronised Telugu scribes. He was the author of a number of works comprising drama, poetry, prabandha, padas, and the scientific work on raga lakṣaṇa.[2] A list of the literary and musical productions ascribed to Śāhaji may be useful in assessing the contribution of the king to the lakṣya of music :

1. *Bhakta Vatsala Vilāsa Nāṭakamu*
2. *Sacīpurandara Nāṭakamu*
3. *Śrī Kṛṣṇa Vilāsa Nāṭakamu*
4. *Pārvati Pariṇayamu*
5. *Rati Kalyāṇam*

1. *Vide* intro. *Śāhendra Vilāsa.*

2. M. Somasekhara Sarma—*Tanjavuri Maharashtra Bhupaluni Andhra Sāhitya* —Bharati—1953.

6. *Rāma Paṭṭābhiṣeka*
7. *Rukmiṇī Satyabhāma Samvādam*
8. *Vaḷḷi Kalyāṇam*
9. *Vigneśwara Kalyāṇamu*
10. *Viṣṇu Pallaki Sevāprabandhamu*
11. *Śaṅkara Pallakīsevā prabandhamu*
12. *Pañcaratna prabandha*
13. *Tyāgarāja vinoda Citra Prabandha*
14. *Śānta Kalyāṇa*
15. *Satī dānaśūramu*
16. *Saraswatī Kalyāṇamu*
17. *Sītā Kalyāṇamu*
18. *Kirāta Vilāsamu*
19. *Kṛṣṇa Līla Vilāsam*
20. *Gaṅgā Pārvati Samvādamu*
21. *Jala Krīḍalu*
22. *Draupadī Kalyāṇamu*

It is a pity that of these, the music of *Śaṅkara Pallakīsevā Prabandha* alone has been traced.

In the above list, the four prabandhas form a class by themselves and are treated here. In addition to these nāṭakas, he has composed beautiful padas in rakti and ghana rāgas, on bhakti, śṛṅgāra and vāirāgya themes. They are collectively called '*Tyāgeśa Padas*' and are in Sanskrit, Marathi and Telugu. In his *Śaṅkara Pallakīsevā Prabandha*, the song in Punnāgavarāli refers to his stotra padas (स्तोत्रपद्) in praise of Śiva. The precious collections of these padas preserved for the posterity in the

Saraswathi Mahal Library[1], has been classified on the basis of the theme into:

Bhakti padas	50
Bhāva padas	5
Vairāgya padas	9
S'ṛṅgāra padas	103
Hāsya padas	14
Nīti padamulu	24
Maṅgaḷamulu	3
Total number of padas	208

The importance of the lakṣaṇa and lakṣya manuscripts in which he has expressed his theories regarding the rāga and its lakṣaṇa, need not be emphasised here as the same will be dealt with later. The padas of S'āhaji so far identified and available to us, reveal his fluency and mastery over the languages, and his profound scholarship in music and sahitya.

S'āhaji was tolerant towards other religions. He had sung in praise of Viṣṇu and he had no religious differences. This led to the works and compositions on various deities by court poets also. His command over so many languages is obvious and the maṇipravāḷa padas bear testimony to his scholarship as a multilinguist. S'āhaji signed his songs with Tyāges'a or Tyāga mudra.

In the history of South Indian Opera (geyanāṭaka), the period of S'āhaji represents an important land mark. It ushers in an era of fresh musical style. The *Pallaki*

1. *Marathi Amanth Bundle* (Numberless) D. 852. D. Cat. of Telugu Mss.—D. 853.

Seva prabandha is some what different from the Prabandha as understood in the literary sense. The four prabandhas, the *S'aṅkara Pallaki sevā*, *Viṣṇu pallaki seva*, *Pañcaratna*, and *Tyāgaraja Vinoda Citra*, represent unique productions wherein the dramatic, literary, musical and dance elements find a happy co-ordination.

We may say that S'āhaji inaugurated a new style of Prabandha composition which had both musical and dramatic significance.

Prabandha literally means a poetical composition or a kāvya. In this sense, it denotes any purāṇic work or a piece of literature. The *Nālāyira Divya Prabandha* in Tamil and the Telugu *Mahābharata* are also referred to as Prabandhas. Later, the connotation of the term seems to have undergone a change and it came to be used in a restricted sense in the beginnings of the 16th century, which has rightly been hailed as the 'Augustan age of the Telugu Literature'. It came to mean a kāvya of an erotic type. It must necessarily contain the varṇana or description of the king, capital, mountain, river, sun-set, love, sickness, marriage etc. A Prabandha is considered perfect only when the above descriptions are present.

According to the source supplying the theme, the prabandhas are classified into three classes :

(1) *Prakhyāta* in which the story is drawn from some wellknown source such as the *Rāmāyaṇa*, the *Mahābhārata* or Purāṇas and handled without any modification.

(2) The *Utpādya Prabandha*, in which the story is born out of the imagination of the author himself;

(3) The *mis'ra prabandha* also known as mis'rabandha. Here the theme is borrowed from the Purāṇa or epics, but is mixed up with interesting incidents and situations introduced by the author for the sake of appeal. Modification of the original story is an attractive feature here. Owing to this element, this class of Prabandha acquired enormous popularity during the 16th century.

But these Prabandhas are regular kāvyas only and are interesting from the literary point of view. *Vālmīki caritra* and the *Raghunātha Rāmāyaṇa* of Raghunātha Nāyaka are examples of such Prabandhas. References to the fine arts and artistes are found in these works. The crude Telugu drama, the street play (தெருக்கூத்து) which was given a literary status and brought on to the royal stage during the Nāyak period, flowered under the name of yakṣagāna in Tanjore. This is a dramatic presentation containing the requisites of a drama with characters, dialogues and scenes. The remarkable feature about the yakṣagānas, unlike the earlier literary Prabandhas, lies in the utility of the triple arts of music, dance and literature. The language is simple as it is sweet and adapted to the sentiment of love. These are usually referred to as 'madhura kavitāha'. in which the s'ṛṅgāra rasa is conveyed through the triple medium of acting, song and dance. Such innumerable yakṣagānas were written by the Nāyak kings themselves and their court poets.

S'āhaji brought together the tradition of the literary Prabandhas and the yakṣagāna tradition and created a fusion of the two in his wonderful dṛs'yakāvyas. A harmonious blending of Sanskrit and Telugu is witnessed

in the fine sāhitya of his Prabandhas. There is plenty of scope for dance both in its nṛtya and nṛtta aspects. S'āhaji has an extraordinary skill in weaving words and his language is majestic, his imagery polished, his sentiments fine and his touch delicate. In the absence of musical notation for his compositions as a whole, we may assess their musical richness from the choice of rāgas for depicting various situations and from his use of abundant dance score in his 'Prabandhas'. The dramatic story which is conveyed through song, dialogue, abhinaya and nṛtta, is drawn from his imagination. Following the yakṣagāna sampradāya, darus and the various metrical stanzas have been used.

The *S'aṅkara Pallakīsevā Prabandha* has been performed during the annual Brahmotsavam for over two hundred years in Tiruvarur, but has lately been given up unfortunately. It is said that S'āhaji had endowed 10 velis of land for ensuring the regular enactment of this geya-racana.

For a proper appreciation of the musical play, it would be better to remember that in Tiruvarur, Kamalāmbā, the presiding deity is facing the Īs'ānya (North-east) direction and is praying for union with the Lord. The opera is developed round this theme and finally the desire of Pārvati is fulfilled.[1]

According to the story, Pārvati desiring union with Parames'vara, sends her sakhis to Him to request Him to go over to her. Finally the Lord joins Pārvati to her great joy. Though there is no incident as such in the story, the treatment of the theme by S'āhaji is marvellous. The

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1. P. Sambamoorthy, *S'aṅkara Pallaki Sevā Prabandham*—1955—Intro.

beautiful description of the Lord being taken in procession to the accompaniment of saṅgīta meḷa frequently referred to by the composer, must have been inspired by the splendid and thrilling experience of S'āhaji who had often witnessed the 'Pallakī sevā' of the Lord Viṭaṅka Tyāges'a. The song in Nādanāmakriya rāga with the opening Sāhitya "*Kadalimpaku*" is as suggestive as it is picturesque enough to depict the rhythmic movement of the palanquin bearers. The play has darus in rakti rāgas. Pārvati's song in Saurāṣṭra '*Nīve daive S'ikhāmaṇi nīve*' addressed to Lord S'iva is very pleasing and grand and echoes the feeling of an ardent devotee of S'iva. It is a s'ṛṅgāra bhakti prabandha kāvya containing fine allusions. It was the custom of the palanquin bearers to sing the *Pallakisevā Prabandham* while carrying the king from Tanjore to Tiruvarur and other places. The opera is in fine flowing chaste Telugu.

The *Pallakisevā Prabandham* happens to be one of the earliest geyanaṭaka in Telugu in the history of South Indian Music. It is interesting that S'āhaji a Maratha king happens to be the composer of a Telugu opera that enjoyed the privilege of being regularly enacted at the Tiruvarur temple. It fully reflects the fine command of the Maratha king over the chaste Telugu and its vast vocabulary. Rhetorical beauties are profoundly used. It consists of 22 darus and varieties of verse forms like cūrṇika, kanda padya, s'īs'a padya, utpala mālā, campaka mālā and dvipada which had a literary dignity also. These verses have an important operatic role to perform in the sequence of events. Not only do these serve as connecting links in the chain of events but also add variety to the musical forms. These occur at the most apt places wherein situations are highly emotional and critical. They serve as a prelude to the

climax that follow and relaxation of the emotional crisis and in fact form integral items in operas. All the darus contain the svanāma mudra of S'āhaji invariably.[1] The daru in the Mohana rāga, Mis'ra cāpu tāla describes the beautiful sight of S'iva in full court and S'āhaji here refers to his habit of composing songs in praise of his family deity S'rī Tyāges'a. "*Dinadinamu devādi - devunipai - S'rī S'āhaghanuḍu...*" The dvipada in Begada rāga and Khaṇḍa cāpu tāla with the opening sahitya '*Kamalāya tākṣi*' contains fine allusions. The sakhis think of approaching God Parames'vara through the services of the Ganges adorning His head, the deer adorning his hand and the serpent beautifying his neck and the moon adorning the matted hair of S'iva. But finding the untrustworthy nature of all these attendants of S'iva, they themselves finally made bold to convey Pārvati's request to Lord Parames'vara. S'āhaji's conception of the whole idea is splendid here. The respective songs discussing the suitability of the Ganges, moon, serpent and deer as messengers to convey the news of Pārvati to S'iva, represent not only the mastermind and the rich creative imagination of king S'āhaji, but also his profound knowledge of the puranic lore. The songs of the palanquin bearers have their simple greatness about them. The one in Nādanāmakriya is in folk style and the music is as catchy as its sublime content. It is very pleasant to note S'āhaji describing the Goddess as '*Saṅgīta Rasike*'. In the last dvipada of the work, the colophon is available in which he calls himself significantly as Coḷarājendra and son of Ekoji and Dīpāmbika. Each song without an exception testifies to the literary and musical excellence of the prabandha. It is to be noted that it is neither called a Nāṭaka nor an yakṣagāna.

1. P. Sambamoorthy, *S'aṅkara Pallaki Sevā Prabandham*, p. 21.

Viṣṇu Pallakisevā Prabandha also has a story similar to that of *S'aṅkara Pallaki*. Goddess Lakṣmi is nāyakī here. Mañjubhāṣiṇi and Priyamvadā are her sakhis, who proceed to vaikuṇṭha carrying the message of Lakṣmi, requesting Lord Viṣṇu to come to her. Finding Nārada and Adis'eṣa to be untrustworhy, the sakhis straightway approach Lord Viṣṇu, who gets into the palanquin and proceeds to Lakṣmi's resort.

The work consists of s'obhana, pavvalimpu, daru, dvipada, padyas, dodhaka, dhavalambu and melukolupu. The mayūragati ragade, a rare addition, is conspicuous by its absence in other literature. Rhetorical beauties like vṛtyanuprāsa, muktapadagrastha, chekānuprāsa and lātānuprāsa are met with. S'āhaji seemed to have other titles such as Makarandabhūpa, Makaranda jasha, and Makara. In the description of the splendid court of Viṣṇu, S'āhaji refers to the singing of Nammālwar's *Tiruvāymozhi* by the Āḻwars. Further, S'āhaji indulges in the use of the Tamil word '*Koṇḍāḍi*' in this work and this shows his fondness for certain expressions in Tamil. The song in which the sakhis praise Nārada and Adis'eṣa, is directed to be sung like the popular song with sāhitya, "*Rāma hare Bṛgu Rāma hare*". Likewise S'āhaji does not mention the rāga for some songs, but on the other hand gives indications to follow the tune of a popular song. Another song "*Māmanavi Telupavaiya*,' was to be sung like the '*Ememō mohanāṅgīm*'. The Mayūragati ragaḍe is set in Kedāragauḷa rāga and S'āhaji says that it must be sung like "*Dīra samīre yamunatire*'. It follows from this, that this aṣṭapadī must have been sung in Kedāragauḷa and was very popular during the author's time. The tradition of singing this in Kedāragauḷa is even now current in the

Bhāgavata sampradāya. The daru in which the palanquin bearers are given directions to carry it very carefully, is interesting. They are asked to carry it slowly, as to give sufficient time for the apsaras to dance before the palanquin and to enable the sages to witness the dance of the same. Des'ākṣi, Malahari and Devagāndhāri have been used as morning rāgas for melukolupu songs. The mudras found in the *Viṣṇu Pallaki Sevāprabandha* are Tyāges'a Bhūpa, Tyāga s'ouri and Tyāga murāri. The music of the prabandha is not yet available and the text of the work has been published along with S'aṅkara Pallakisevā Prabandha.[1]

'Pallakisevā' is a kind of temple service very much in vogue in the temples in Tanjore District. The deity will be taken out in procession followed by performance of music and dance. S'āhaji has given fine literary and musical treatment to the conception in his Pallakisevā Prabandham. Another remarkable point to be mentioned is his superb handling of Telugu in these compositions. '*S'aṅkara Pallaki*' is more simple and elegant than the one addressed to Viṣṇu.

S'āhaji's next important work is the *Pañcaratna Prabandha.*[2] There is no special incident in the story. Herein dance and music find wonderful treatment at the hands of the master composer. A band of 5 artists consisting of two dancing girls, naṭṭuvanār named Nava Siddha Yogi reciting jatis, and Ceñcu Kuravas and a servant belonging to the court of S'āhaji to help the artists, pay a visit to the court of Parames'vara and the five artists

1. P. Sambamoorthy, *S'aṅkara Pallaki Sevā Prabandha*, appendix.

2. Pañcaratna Prabandha—D. 540. Des. Cat. of Telugu, Mss., T. S. S. M. Lib.

perform excellent dances before Him. God S'iva, pleased with their talents in dancing, blesses them and also S'āhaji, their patron.

This work has unique characteristics and consists of Ghana Nāṭya. It is full of dance score, jatis, korvai in different tālas and reveal the sound knowledge of the king in fine arts. The *Pañcaratna Prabandha* has been endowed with speciality regarding the music and dance. The sequence of korvai, jati, Gaṇapati Kavittvam, daru etc., in this work present a novel and beautiful idea reflecting the high degree of his perfection of fine arts. There is less importance attached to the sāhitya in this prabandha, while a number of songs and dance forms with an emphasis on musical and rhythmic sense, has been utilised. The technical pieces like the mohra, tīrmāṇa, jati figure in a beautiful sequence. *Pañcaratna Prabandha* stands as a monumental proof of S'āhaji's proficiency in saṅgīta in its scientific and practical aspects.

Thyāgarāja Vinoda Chitra Prabandha ;[1]

It is a maṇipravāla prabandha in Sanskrit, Telugu, Marathi and Tamil. S'āhaji calls this Nāṭaka as it contains six acts. It is more of a Citra Prabandha (a novel kind of poetic art). S'āhaji refers to himself as an adept in all the four kinds of poetic art viz., citra, āsu, madhura and vistara. This prabandha is full of intellectual feats coupled with a variety of novel art forms in music and dance. Very fine poetry in Marathi and Sanskrit, exhibits the wide range of S'āhaji's knowledge and his profound scholarship. S'āhaji himself a scholar in the science of music and dance, filled this work with plenty of musical

1. D. 530—D. 534—Cat. of Telugu Mss. T. S. S. M. Lib.

and dance score. Being a devotee of Lord Tyāges'a, whom he has conceived in this opera, as the Lord of Dance ((नटराज)), he dedicated the work to Him for His Delight (विनोद).

Significantly enough, the work is also called as *'S'aṅkara Kāli Naṭana Vāda mahā nāṭaka'*. The story content of the play is very simple. Bhadrakāli is very proud of her extraordinary talents in the art of dance and throws a challenge to Lord Thyāges'a, the presiding deity of Swetaranya kṣetra. Taking the form of Lord Naṭarāja, S'rī Tyāges'a, curbs her pride and marries Her.

The nature of Deva Nāṭya, Rajya Nāṭya and Des'a Nāṭya (i.e. heavenly, court and popular dances) forms one of the topics of the interesting debate that ensues between S'rī Thyāges'a and Bhadrakāli. This wonderful work includes highly laboured musical and literary forms. A *Saptasāgara Sūlādiprabandha Lilā daru* in Marathi uses the sūlādi sapta tālas and the seven rāgas, viz., Nārāyaṇa-gauḷa, Kannaḍagauḷa, Māḷavagauḷa, Rītigauḷa, Pūrva-gauḷa, Chāyāgauḷa and Kedāragauḷa. It is interesting to find the rāga names ending in gouḷa in each case. This is a regular rāga-tāla mālika using seven rāgas and seven sūlādi tālas. The use of novel varieties of musical forms such as Vidwatpras'na Līlā daru, Bhāva Līlā daru, Prabandha Līla daru, Muktapadagrastha Līlā, Nirādhara Līlā, Saṅgīta-Sāhitya Prayāsa Līlā, Svarākṣara Ghaṭika Līlā, Savyāpasavya Bhāṣādvaya Līlā and many others reveals the intellectual attainments of S'āhaji.[1]

The Savyāpasavya Samapāda Līlā daru in Regupti rāga, Ādi tāla is available in the IV Act of the opera and is worth noticing.

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1. S. V. Jogga Rao—Sahaji Prabandhamulu—Bharathi—1956 July.

కులకే మీర మీ కేలకు, కలయు మాను మా యులక
చేడయు రాడు గా యిడచే, పోడిమి గాని గా మిడి పో
వాడే శాహేశా ! దేవా ! రా దేవ ! రా వదేరా !

In the above, each line is conceived in such a way that the sequence of the letters remains the same and gives the same meaning even if the line is reversed.

S'āhaji is also clever in introducing beautiful svarākṣaras. A portion of a daru will illustrate the above

సరిగా మా పధాన వింక పైనింక, తగుణు లెవ్వరు దాని సరిగారీ.

etc............

Tālas like Simhalīlā, Hamsalīlā, Mallikāmoda, Antarakrīḍa, Turagalīlā, Kuddhuka, Krīḍa, Mukunda, Laghus'ekhara, Vanamālī, Basavas'aṅkara, Hanumatkumbha, Pañcaghātamatya etc., have been used. Some of the rāgas figuring in the work are Madhyamāvati, Gummakāmbhodi, Bhairavi, Toḍi, Suruṭi, Kuriñji, Asāveri, S'aṅkarābharaṇa, Pāḍi, Lalita pañcamam, etc. In short *Thyagaraja Vinoda Chitra Prabandha* is a shining example of S'āhaji's creative imagination in the realm of music dance and literature. That the play was enacted in the royal theatre is supported by the stage directions and the Sūtradhāra Vacana.

Sacīpurandaramu :[1]

An yakṣagāna from the pen of S'āhaji deals with the story of how Indra kills the demon Puloma and finally marries his daughter, Saci. This yakṣagāna consists of Toḍayam, S'araṇu, Maṅgaḷam, Daru, Vacanas, Mātrikas and padas, The Toḍayam, composed in Nāṭa rāga, and

1. *Yakṣagānamulu*—Vol. III—1957.

Jampe Tāla figures at the beginning. This is followed by a S'aranu in Kedāragauḷa rāga. The rāgas used in this yakṣagānas are Pantuvarāli, Asāveri, S'aṅkarābharaṇa, Nāṭa, Kedāragauḷa, Saurāṣṭra, Mohana, while for many darus the rāgas are not mentioned.

The Satīdāna S'uramu, is a novel work by S'āhaji. The story of this yakṣagāna is interesting. It deals with the love of a married woman, belonging to a low class towards a Brahmin. The husband of the woman gives her away to her lover, the Brahmin, who at last attains gñāna and realises the Truth. The theme of this work is the incident of one who gives away the wife as a gift. The toḍayam herein is in Toḍi and not in Nāṭa rāga. The maṅgala is addressed to S'rī Tyāges'a, S'āhaji's iṣṭa devata and contains the mudra. The famous sloka शान्ताकारं भुजगशयनं figures in one context. The following rāgas have been found for the darus, dvipadas, toḍayam and other musical forms :– Toḍi, Madhyamāvatī, Kāmbhojī, Āhirī, Nādanāmakriyā, Ghaṇṭārava, Mukhāri, S'aṅkarābharaṇa, Vasanta, Rāmakali, Bhairavi, Rāmakriya, Devagāndhāri, Bhupāḷa, and Pantuvarāḷi, while for many pieces the rāgas are not available. The colophon of the work is as follows:

శాహమహారాజు రచించిన 'సతీ దాన శూర'

నాటకంబు సంపూర్ణము.

Candras'ekhara Vilāsa Nāṭaka :[1] is yet another excellent abhinaya nāṭaka (abhinaya rūpakam) in Sanskrit. The theme is the wellknown story of S'iva drinking the Kālakuṭa or deadly poison for the prosperity of the world. The nāṭaka was composed in the year 16-2-1701, indicated as

1. Sundara Sarma, M. 585—T. S. S. M. L.

such in the manuscript. The todaya which begins the drama is in Gauḷa rāga, Tripuṭa tāla. There is a maṅgalam in Gummakāmbhodi rāga, Āditāla. From the Sūtradhāra vacana, we may deduce that the drama was enacted as a dance drama. The salām daru in Revagupti rāga is meant to be danced as stated at the top of the piece. The colophon of this work runs as follows :

శ్రీ మద్భోసల కులాంబుధి సుధాకర శ్రీ శాహమహారాజ విరచితం
చంద్రశేఖర విలాన నాటకం సకలరసిక విద్వజ్జన ప్రీతయే
సకలశ్రేయసే శ్రీ త్యాగేశ సాంబశివార్పణ మస్తు.

The play reflects the erudite scholarship of S'āhaji in Sanskrit.

Pañcabhāṣā Vilāsa[1] is another opera in five languages and stands as a monument to the literary scholarship of S'āhaji. This nāṭaka has four darus in Tamil and abhinaya padas.

On the model of Jayadeva's *Gīta Govinda*, many such fine works were composed in Tanjore during the reign of S'āhaji. Among those, is to be mentioned '*S'āhavilāsa Gītam*'[2] by Dhuṇḍirāja kavi, son of one Lakṣmaṇa. He was one of the court poets and was according to himself the pourāṇika of S'āhaji. Further he has referred to himself as Abhinava Jayadeva and praised S'āhaji eloquently. The work is in 8 rāgas.

S'āhaji Rājaṣṭapadī:[3] by an unknown author is again on the model of *Gīta Govinda*. This is also a panegyric on

1. T. M. S. S. M. L. Journal, 1966.
2. *Sahavilāsagita* (1-8 Sarga) by *Dhundiraja* D. 10957—son of Lakshmana—p. 7847. D. Cat. of S. Mss.
3. D. 10959. Des. Cat. of Skt. Mss. T. S. S. M. L.

S'āhaji. The following aṣṭapadī is to be sung like *'dhīra-samīre'* of *Gīta Govinda* in Kedāragauḷa rāga, Ādi tāla.

शाहमहीशे सुदति सकाशे
चलति तवानुवनान्तम् ॥
न चलासि कथमिव किमिति निषीदसि
पुनरनुसर निशि कान्तम् ॥ (शाहमहीशे)

It may be pointed out that one *'S'ivagītimālika'* on the model of Jayadeva's Aṣṭapadī has also been composed by His Holiness Sri Candras'ekharendra Swamy, one of the Pontiffs of Kāmakoṭipīṭha of Kañci. Besides, *Rāmāṣṭapadī* by an unknown author is a good addition to the aṣṭapadī group of composition.

The Kuravañji nāṭaka also seems to have been popular during S'āhaji's reign. The famous Kuravañji entitled *Tyāges'a Kuravañji*,[1] in praise of Tiruvārūr Tyāges'ar, was enacted in the temple. The author of this work is not known and that he might have flourished during the reign of S'āhaji is suggested by the reference to him in the benidictory verses

தங்கமா மகுடஞ் சூட்டும் சகஜிராஜேந்திரன்
வங்கமா வரையராரூர் வன்மீக

The heroine is Rājamohini, who pines for her divine lover Sri Tyages'a, in a daru set in the Kāmbhoji rāga. The arrival of the Kuravañji is indicated in the daru in Madhyamāvatī. A beautiful description of Tanjore, the peace and plenty under the benign ruler of S'āhaji is available in the stanzas set in S'aṅkarābharaṇa rāga :

மலர்மகளும் கலைமகளும் வளர்ந்தோங்கும் வாசலிது
சிலைமதவேள் சகஜிராஜன் தினம்பணியும் வாசலிது

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1. S. Kalyanasundara Iyer—*Srī Tyāgeśa Prabandhangal*—1946.

Only the text of the Kuravañji is available and it might be possible to trace the original music of the Kuravañji if an attempt is made in this direction.

S'āhaji was never indifferent towards fostering the Tamil language. Many Tamil operas like *Bhūloka Devendra Vilāsam,*[1] *Atirūpavati Kalyāṇam by Kuttakavi,*[2] *S'aṅkaranārāyaṇa Kalyāṇam* by Apatsahāya Bhārati,[3] *Chandrahāsa Vilāsa Nāṭaka,*[4] and padas composed by Rāma Bhārati and Vāsudeva kavi, belong to the reign of S'āhaji.

What has been said above will give an indication of the rich dramatic and musical output during the reign of S'āhaji, himself a poet and composer of no mean order.

Śāhaji as a Musicologist

S'āhaji was not only an excellent composer but also a musicologist. He had attained a mastery over the scientific and practical aspects of music. In order to record the different theories regarding the lakṣaṇas of the popular rāgas of his time, he invited the musicologists and musicians, representatives of Hindustani and Carnatic music, to his court. Consequently, there came to be written eleven lakṣaṇa manuscripts. each giving different views about the characteristics of the rāgas. Again S'āhaji knew the significance of lakṣya pieces in understanding the tonal picture of the rāga and inaugurated the method of defining the rāga lakṣaṇa by quoting practical illustrations from the 'Caturdaṇḍī', namely gīta, ālāpa, ṭhāya and prabandha. His own work on the science of music is the manuscript

1. Cat. of Tamil Mss. T. S. S. M. L. No. D. 367.
2. *Ibid.* D. 173.
3. *Ibid.* D. 106.
4. *Ibid.* D. 220.

known as *S'āhaji rāgalakṣaṇamu'*.[1] Rare rāgas also have been dealt with by him and the manuscript has thus original contributions to make.

It is no exaggeration to say that the court of S'āhaji grew to be a distinguished centre of scholars, poets, musicians, philosophers, grammarians, musicologists dramatists, exponents in the different languages and the best intellectual society. In fact it was the cultural and moral strength of the king that inspired the literary and musical wealth of the age.

The glory of S'āhaji's rule did not come to an end after his demise. In fact his brothers, S'arabhoji I and Tukkoji who had great love and admiration for him and his learning continued the tradition of patronage set by him. It has also been referred to, that the three brothers ruled the kingdom jointly at one stage. It is also possible that they must have had more or less identical views regarding the promotion of arts and letters. It is said that S'āhaji abdicated the throne in favour of his brother and became a sanyāsin towards the end of his life.

ŚARABHOJI I — (1712-1728)

S'arabhoji I, who lived in the literary and musical atmosphere of the court had a share in the rich cultural renaissance that swept Tanjore during his brother's time. He was equally a great scholar and a 'Vidyā Bhoja'. He continued his patronage to art and letters, music and dance. Anandarāyamakhi, the learned minister of his illustrious brother was his adviser, minister and general. He

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1. Śāhaji rāga Lakṣaṇamu—B. N. 11621—T. S. S. M. L .

composed '*Vidyā pariṇaya nāṭaka*', a symbolic play during the reign of S'arabhoji. The king had in his court distinguished poets, composers and scholars. Girirāja kavi, the jewel of the court from the time of S'āhaji, had composed many padas, and yakṣagānas in praise of S'arabhoji. These contain the name of the king. The '*Lilāvati Kalyāṇa*',[1] a yakṣagāṇa by Girirāja celebrates the marriage of Līlāvati with S'arabhoji. *S'arabhoji Rāja Vilāsa* by Jagannātha represents a history of the king, praises his good qualities and literary accomplishments. Further, poets such as Veda kavi and Dundi Rāya Vyāsa were patronised by S'arabhoji. S'arabhoji was a contemporary of the famous composer of advaita kirtanas, S'rī Sadās'iva Brahmendra, is said to have blessed the king with a copy of his "*Ātma vidyā vilāsa*".

Quite a number of padas and padyas with S'arabhoji are available in the manuscripts and the sahityas of the songs are helpful in distinguishing them. The most notable musical contribution of this period was perhaps the s'ṛṅgāra padas of Girirāja kavi in praise of S'arabhoji and the highly spiritual compositions of Sadās'iva Brahmendra. S'arabhoji as described by Girirāja Kavi in one of his darus in *Lilāvati Kalyāṇa*, was an expert in the different sciences and arts and a great rasika. There are evidences to suggest Girirāja's great admiration and love for S'arabhoji. The contribution of this court poet has been dealt with in a separate chapter. S'arabhoji has been described as pious and charitable. He presented the Brahmins with agraharams at Tiruveṅgāḍu and Tirukkadaiyur. One such village was called S'arabhojirājapuram.[2]

1. Līlāvati Kalyāṇa—Folios—173 & 29-B—D. 587—P. L.
2. Maratha Rajas of Tanjore—p. 39.

The tradition of enacting musical or literary plays in the temples continued under the patronage of the king. '*The Vidyā Pariṇaya*', the allegorical play from the pen of his minister, was enacted in the festival of the Goddess Ānandavalli at Tanjore. The plot of the story is the marriage of the individual soul with Vidyā or spiritual wisdom.[1]

TUKKOJI alias TULAJA I — (1728-1736)

The Author of Saṅgita Sārāmṛta

Tulaja I has earned an honoured place in the history of music by his monumental work, *Saṅgīta Sārāmṛta*. He was the youngest brother of the illustrious S'āhaji. The innumerable musical compositions comprising padas, sallām darus, svarajatis, and padyas in praise of him bear testimony to his musical attainments. He followed his brothers S'āhaji and S'arabhoji in giving liberal gifts to scholars, learned pandits and poets. Himself a musician and composer of merit, he helped in fostering the growth of Sanskrit and Telugu learning and music both in its scientific and practical aspects. He has also dealt with the scientific basis of the art in his treatise which shows his interest, in the pursuit of scientific knowledge in music. It was during his period, that Hindustāni Saṅgīta Paddhati became popular in the Tanjore court. Even earlier, we had come across Hindustāni rāgas like Jogi Asāveri, Bilāval and Bṛndāvani in the compositions of Girirāja kavi, praising S'āhaji and S'arabhoji. It is probable that with the advent of the Maharashtra bhajan and kirtan style of singing in Tanjore, Hindustāni music and musical forms became more popular in the South.

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1. Des. Cat. of the Skt. Mss. Vol. I, No. 12682. T. S. S. M. L.

Tulaja like S'āhaji, formed the theme of many padas composed by his court poets. These extoll the literary and musical scholarship of the king in eloquent musical terms. We may suppose from these descriptions, that Tulaja was more accomplished in saṅgīta and sāhitya than his brother, S'arabhoji. That he was the son of Ekoji and Dīpāmbikā is mentioned in unmistakable terms in the sāhityas of the padas as एकेन्द्र तुळजेन्द्रपाल एकेन्द्र तुळजभूप। राजनुतसरस एकेन्द्रसुत। and so on.

Kāmakalānidhi of Nellore S'ivarāmakavi, refers to Tulajāji as a liberal giver of gifts to musicians. The manuscript with D. No. 427 – contains 13 padas by Tulaja in praise of Lord Candramouḷīs'vara, the family deity of Maratha kings. There are also padas by the court poets eulogising the three brothers.[1] One and the same pada in praise of Tulaja is repeated in more than three manuscripts. Though these are called padas, they have the structure of a kṛti. Sometimes ciṭṭasvara and jatis also figure at the end of anupallavi or carana. Queer expressions such as *yellillām*, *yēlām* also occur in the midst of sāhitya. The padas saluting the kings with the words *sallām*, *sallāmurē* are usually found to make use of the queer syllables. Such padas are available in large numbers. These may be taken as evidences to establish the impact of the popular marathi style of composition on the music of Tanjore. The manuscript D. No. 446 consists of a variety of padas in Sanskrit, Telugu and Marathi with the name of Tulaja, and dedicated to S'rī Candramouḷīs'vara of Tiruvarur.

It is true that Tulaja was not only a musicologist, musician, composer, an erudite scholar in Sanskrit, Telugu

1. Mss. D. No. 447—T. S. S. M. L.

and marathi, but also a master of other difficult sciences such as Āyurveda and Jyotiṣa.

Tulaja had in his court two important Sanskrit poets and distinguished scholars, namely Ghanaśyāma and Mānabhaṭṭā. An allegorical drama entitled '*Navagraha caritra*' after the model of the yakṣagāna was composed by the former. There seems to be ample scope for music and dance in this. There are *pātra-praveśa* darus marking the entrance of Kañcukī, Indra and dancers. It must have been intended by the composer to be enacted as a dance-drama and rāgas like Nāṭa, Gauḷa, Gummakāmbhoji, Pāḍi, Āhiri and Revagupti have been used.

Tulaja is a distinguished author of fine yakṣagānas too. His nāṭaka in Telugu entitled '*Śivakāmasundarī Pariṇaya Nāṭaka*'[1] is an excellent piece of work. It deals with the story of Parameśvara's marriage with Pārvati, which has been celebrated in many a fine literature. Tulaja lived at Mahādevapaṭṭaṇam for a certain period, owing to differences of opinion with his brother Śarabhoji.[2] it is said that during his stay here, the temple of Śrī Ādi Varāhasvāmy was built and he himself installed the deity and performed the *utsava*. The internal evidence available in the work illustrates this idea clearly.

ద్వి. తులజేంద్రభోసల పూర్ణచంద్రుండు, భావింపఁ బరమేశభక్తుఁ
డుత్తముఁడు
దేవునిపేర సుస్థిర "మహాదేవ, పట్టణం బమిత సంపదల నిర్మించి
దిట్టమై యుండుఁ బ్రతిష్ఠ గావించి, నా దివరాహుని............

1. D. No: 633–634. T. S. S. M. L. Cat. of Telugu Mss.
Edited with a critical introduction by the author. Tanjore 1971. Series 138
2. Bhonsle Vamśa Caritra—T. S. S. M. L. Series No. 46, 1951.

This town is still noted for the festivals in connection with the Ādi Varāhasvāmy temple.

The dvipada at the commencement of the work gives the plot of the story in a nutshell. Tulaja must have derived inspiration from attending the festivals held annually at Ādi Varāhasvāmy, which resulted in this composition. Lord S'iva and the Lord of mountains (Himālayas) with his beautiful daughter Pārvati arrive at Mahādevapaṭṭaṇam to attend the celebrations conducted in the Ādivarāhasvāmy temple. Nārada conveys the news of Pārvati's exquisite beauty to S'iva. Finally this leads to the union of the Divine couple. The play begins with an invocation to Lord Vignes'vara and other gods. Tulaja pays obeisance to his parents, brothers, S'āhaji and S'arabhoji before the commencement of the story proper.

The musical play reveals the commendable scholarship of Tulaja in Telugu, purāṇic lore and mastery of literary composition and also reflects the philosophical bent of his mind. In the darus in Nādanāmakriya and Kāpi rāgas, the transcient nature of this world is explained. He has used a very simple and lucid style and is at ease in composing fine works in Telugu. Rhetorical expressions abound in the sāhityas. Besides darus, literary forms like dvipadas, dhavalambulu and s'lokas are also employed. The arrival of Himavān, Paramas'iva, Pārvati and others are conveyed through respective praves'a darus in Kalyāṇi, Bhairavi, S'āveri, Rāmakriya, Begada and other rakti rāgas. The following rāgas are used in the nāṭaka : Nāṭa, Vasantabhairavi, Kalyāṇi, Bhairavi, Mallāru, Toḍi, Saurāṣṭra, Nādanāmakriya, Gouḷipantu, Sāveri, Rāmakriya, S'aṅkarābharaṇa, Ghaṇṭārava, Bilahari, Āhari, Suraṭi, Kāpi, Bṛndāvani, Pāḍi, Gummakāmbhodi, Yerukala-

kāmbhodi, Pantuvarāli, S'uddha Sāveri, Sāraṅga, Dhanyās'i, Mohana, Madhyamāvati, Ānandabhairavi, Kedāragauḷa and Guntakriya.

It is possible to infer from the strong internal evidence that this play was enacted as a dance-drama in the temple on the occasion of the festival and in the presence of the Ādivarāhasvāmy. The introduction of pātrapraves'adarus, and jatis at the end of them support our inference. The text of the nāṭaka alone is available and it is regretted that the notation for these darus is not traceable.

Tulaja has to his credit another nāṭaka in Sanskrit, named *Rājarañjana Vidyā Vilāsa Nāṭaka.*[1] The introductory lines are highly descriptive of S'āhaji's accomplishments and mentions himself as the brother of S'āhaji and the author of the nāṭaka in question.

शाहमहाराज शरभराजन्यानुज तुलजमहाराजप्रणीत
राजरञ्जन विद्याविलास नाटकम् ।

The theme of the play is highly symbolic and philosophical at the same time. The knowledge of the '*advaita tatva*' is the plot of the drama and the play extolls the greatness of *advaita tatva*. *Ātmā* who is conceived as a king, resides in the '*Puṇḍarīka puram*' i.e., the fundamental abode of God in the human form. '*Jīva rāja*' is identified as the king of this *s'arīra* or physical body. *Māya* is the mother of bad qualities. The ministers of *Jīvarāja*, being "wisdom" and 'knowledge' always give him the best counsel. '*Adharma*' is never patronised by *Jīvarāja* and he complains

1. D. No. 836. Marathi Amanath Bundle—Also published in the T.S.S.M.L. Vol. XII, 1958.

Also 'Parisodhana' No. 3, Aug.-Sept. 1954 (pages 71–73).

Jīva's attitude to *Ātmarāja.* '*Moha*' is sent to find out the Truth. *Dharma* cautions *Jīvarāja* about the *Mohanà yogi* who demonstrates the sixty four arts before *Jīvarāja* by way of testing his integrity. In the meanwhile *Jīvarāja* remains engrossed in meditation and finally the divine light descends on him, when Lord S'iva gives him dars'an. The story ends with the marriage of Māya's son Kāma with Rati. The colophon to the work states that it was composed to give pleasure to Lord S'iva and the learned.

राजरञ्जनविद्याविलासनाटकं परमात्मप्रीयते
सकलविद्वन्मुदे सकलश्रेयसेऽस्तु ।

The theme is very lofty and sublime. The style of the works is also fluent. Sometimes colloquial expressions have been found in the sāhitya. Tulaja has introduced darus, dvipadas, sīsamalu and other forms. Another interesting feature about the musical conception of the play is that the arrival of '*mōha*' or '*illusion*' is indicated in the *Mohana* rāga daru and Ānanda's (joy) arrival is in Ānandabhairavi rāga. The daru which announces the dars'an of God S'aṅkara is set appropriately in S'aṅkarābharaṇa rāga. Tulaja's love of kanda padyas is manifested fully in this nāṭaka. Dramas on advaitic themes have also been composed by other writers. Kṛṣṇa Mis'ra's '*Prabodha Candrodaya*' may be said to have inspired such works. Paramānanda yogi (16th century) has composed *Muktikāntāpariṇaya* on the same theme of advaitic greatness. On the similar theme, one Tsalla Vīrayya has created his '*Viveka Vijayam*'.

Both the plays of Tulaja have striking similarities. The description of the spring season is similar and the name of Jayadeva has been included in the list of poets

(*Kavistuti*). Tulaja has rightly shown respect to the author of *Gita-Govindam* which is more or less a drama of the human soul, in his introduction to both the plays.

Among those who had contributed substantially to the growth of music and its science, Tulaja has been given an honourable rank. *Saṅgīta Sārāmṛta* of Tulaja represents an important landmark in the history of music, has popularised the theories of Veṅkaṭamakhī and is also unique in the treatment of rāga and rāgalakṣaṇa. A scientific codification of the rāgas in vogue is available for the first time in the *Lakṣaṇa manuscripts* of S'āhaji and *Saṅgīta Sārāmṛta.* The definition of a rāga by citing practical illustrations of the songs and prayogas in it, is by far an ideal method. There are 14 chapters in the work treating with subjects viz., S'ṛuti, S'uddhasvara, Vikṛta-svara, grāma, mūrchanā, jāti, prabandha, tāla and prakīrṇaka. Information about the author and his family is available in the introductory portion. S'āhaji has been described by Tulaja as '*Saṅgīta Tantra Priya*' — 'One who loves the science of music' - and he styles himself as the *lakṣya-lakṣaṇa kovida.*[1] That he was also called Tukkoji is also made clear in this portion of the work. Tulaja refers to Vyāsarāya, the Madhava saint, as his guru in his *Saṅgīta Sāramṛta* and also quotes the sūlādis of Purandaradāsa as lakṣyas for some of the rāgas.

Unfortunately, we are not furnished with the names of the court musicians and composers who had sung padas in praise of the king. These padas which were produced in Tanjore especially during the early Maratha period, are found to be on the model of Kṣetriya padas and were

1. *Saṅgīta Sārāmṛta* Ch. 1, Śloka 13 and 20, pp. 2-3.

probably inspired by them. While Kṣetrayya dedicated them to his iṣṭadevata, Muvva Gopāla, these padas which were primarily erotic in nature, were sung in praise of the ruling kings. The succession of Maratha kings who were scholars and composers themselves, combined with the charitable qualities, ensured a highly favourable atmosphere at Tanjore for the development of the art and literature. Though the reign of Tulaja was followed by a brief spell of darkness on the political horizon, the cultural foundation of the kingdom remained as strong as before till it found the next cultural ambassador in his son Ekoji II.

EKOJI II (1736 - 1739)

Among the valuable collection of musical compositions in the Saraswati Mahāl Library at Tanjore, we come across manuscripts entitled '*Ekoji Sāhityamu*', consisting of about 85 padas, introducing Ekoji II, the son and successor of King Tulaja I, as an eminent vaggeyakāra. Like his illustrious predecessors, he was a scholar and had a commendable knowledge of Sanskrit, Marathi and Telugu. He was highly proficient in sāhitya and saṅgīta and was the author of *Saṁkṣepa Rāmāyaṇam* and *Tyāgeśvara Kamalāmbā Pariṇayam*. His style deserves to be better known for the musical quality which invests his compositions with a dignity. His mastery of Sanskrit language is revealed in his nāṭaka whereas his songs are highly lyrical in style.

Ekoji refers to himself as the son of Hamsamāmba and Tulaja in the sāhitya of the song in Kalyāṇi rāga. The text of the piece is given below :

సుదిన మాయె నిపుడు నిన్నుఁ జూడఁ గ

సదయ ! ఏకేంద్ర పూజిత ! సామి ! చంద్రమౌళీశ !

Ekoji was a devout bhakta of Candramouḷīs'vara and had dedicated his *Tyāges'vara 'Kamalāmbā Pariṇaya Nāṭakam'*[1] to Him. Though a bhakta of S'iva, Ekoji has composed a fine dvipada work in praise of S'ri Rāma, noted for its highly lyrical style. He has also to his credit the '*Vignes'vara Kalyāṇa*'[2] also called *Gaṇapati Nāṭakam.* The marriage of Siddhi and Buddhi with Vignes'vara happens to be the theme of this play. It consists of daru, s'loka and maṅgalam. Ekoji must have been a master of music and his compositions in both Telugu and Sanskrit addressed to Vignes'vara, Candramoulīs'a, Veṅkates'a and S'rī Rāma reveal his great skill in weaving musical expression. These have been classified according to the theme into (a) Nīti padas – 18 ; (b) S'ṛṅgāra padas – 27 ; (c) Bhakti Kīrtanas – 28 ; Besides, there are other Marathi padas and a total of about 86 compositions are found in two manuscripts with the D. Nos. 850 and 851.

Ekoji was a great admirer of the art of dance and had in his court the famous dancer named Muddmaṅga. He honoured her profusely with gifts. For each of her fine performance of varieties of dances such as jakkini, padacāli, tuḷḷal, abhinaya, Ekoji used to present her with a bunch of 'Muktyāla' or pearl necklace. Tuḷḷal refers to a type of dance popular in Kerala. She had such extra-ordinary talents in dancing that she rose to the position of court dancer and was the recipient of royal honour.

ద్వి. అనుచు నేకోజి భూపాలుఁ డనుదినంబు
మెచ్చి ముక్త్యాలకుచ్చు నీ కిచ్చు సభను.

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1. D. 850—B. No. 11629. T. S. S. M. L.
2. D. 606. T. S. S. M. L.

Ekoji occupies a deserving place in the history of music as a fine composer and a playwright.

In the absence of an issue for Ekoji, the political situation in Tanjore degenerated. For three years, in politically unsafe conditions, with the imposters ascending the throne of Tanjore, the kingdom suffered due to lack of sound monarchy. Though the learned vidwans, scholars and poets continued their worship of muse in their villages, given as free gifts by the glorious predecessors of Ekoji, we do not perhaps have significant activity worth mentioning in the field of fine arts as such. After a short period of inactivity in the literary and cultural field, the artistic enthusiasm was again revived, when Pratāpasimha, the son of Tukkoji ascended the throne in 1739.[1]

The step brother of Pratapasimha known as *Jayasimha* was perhaps very little known as an expert player on the viṇā (विपञ्ची). He patronised one Nelluri S'ivarāmakavi, who in his *Kāmakalānidhi*,[2] refers to the accomplishments of his patron Jayasimha in a kanda padya. Jayasimha had the biruda of Pañcānana.

కం. పంచద్రావిడవసితల, పంచజనాధీశ మత్తవారణ పటలీ
పంచాననబిరుదునకు వి, పంచీవాదన కళాప్రపంచజ్ఞునకున్.

PRATĀPASIMHA (1739—1763)

It is from Muddu Paḷani's famous erotic work entitled *Rādhikā Sāntvanam*, that we are able to get some useful information regarding the literary and musical accomplishment of king Pratāpasimha, the son of Tukkoji and Uma. He was famous for his munificent patronage to poets,

1. Maratha Rajas of Tanjore—Ch. VI - p. 46.
2. Bulletin of G. O. M. L., Madras, Vol. 6, No. 2.

composers and musicians. His court continued as the seat of music, dance, drama and literature. The famous Vīrabhadrayya of Merattur, the architect of svarajati and varṇa compositions, and Mātṛbhūta Kavi were prominent among those who enjoyed his patronage. *Saṅgīta Sarvārtha sāra Saṅgrahamu* mentions three songs of Vīrabhadrayya in Āhiri, Bibās and Suraṭi rāgas respectively, in praise of Pratāpasimha. The manuscript No. B. 11593 contains svarajatis and sallām daru in which tributes are paid to the accomplishments of Pratāpasimha and Amarasimha.

The highly talented dancer of his court was one Muddu Palani. Highly proficient in the art of Bharata S'āstra and herself a great scholar in Telugu, she was requested by Tirumalācārya to write the erotic work '*Rādhikā Sāntwanamu*'.[1] That Pratāpasimha was a great rasika, a munificent patron of art, letters, poets and musicians alike, was made clear by the colophon of her work. Muddu Palani was also the author of '*Saptapadālu*'[2] which consists of captivating modes of expression. It purports to be a translation of Āṇḍāl's Tiruppāvai and seems to contain some original treatment also. The elegant and attractive songs represent the music of her period. Muddu Palani was honoured with costly presents such as gold ornaments, necklaces etc., for composing the work.

Pratāpasimha is said to have composed 12 dramas in Marathi on puranic subjects.[3] He will ever be remembered as the patron of Merattur Vīrabhadrayya and Kavi

1. *Radhika Sāntwanam*—D. 708. Muddu Palani - Cat. of Tel. Mss, T. S. S. M. L.
2. *Sapta padālu*—R. 221 (C) - G. O. M. L.
3. Lok. Geet. T. S. S. M. Series, No. 17, p. vi.

Māṭṛbhūtayya. In the history of musical forms, the compositions like svarajati, varṇa and kīrtana have their unique place and these came to be composed in large numbers during the reign of Pratāpasimha. The subsequent period witnessed the most fruitful results and an important milestone in the history of South Indian music was reached. The dance musical forms like svarajatis and varṇa, serve as introduction to the art musical forms which emerged in all their melodic ramifications during the reigns of Tulaja II, Amarasimha and Sarabhoji II.

TULAJA II (1763—1787)

The credit of inaugurating a fresh era of distinguished vaiṇikas, saint composers, naṭṭuvacāryas, musicians and dancers, perhaps goes to King Tulaja II, the son and successor to Pratāpasimha. His reign marks the commencement of the golden period in the history of music. Tulaja was one of the fortunate royal contemporaries of Saint Tyāgaraja. The trinity of Karnatic music who sanctified this period, swept the whole of South India by their soul stirring songs.

Tulaja's fame as a patron of composers, musicians, vaiṇikas, dancers and naṭṭuvanarṣ of his age stands unsurpassed. Documentary evidences bear eloquent testimony to his great love of the fine arts and also his magnanimous nature in spending liberally from the royal treasury, towards the growth and welfare of the art and artists. From the political point of view the reign of Tulaja was not eventful. As referred to earlier, it is striking to note that in spite of difficulties in the administrative aspect, the kings of Tanjore had found leisure to engage themselves in literary and musical pursuits, and at the

same time maintained the cultural traditions of the royal court as usual in its height of excellence.

The court of Tulaja became the seat of exponents in vocal and instrumental music. Vīṇa Tirumalai Iyer, son of Vīṇa Adiappier was the court vidvān. Venkatasubbiah was an expert vocalist, to whom the king presented five velis of nañjai land, for his proficiency in music. Invitations were sent by the king to all distinguished musicians and dancers outside Tanjore. The famous naṭṭuvanār, Śrī Mahādeva Annāvi of Tirunelvely was brought to Tanjore by Tulaja, for the purpose of systematising the art of dance. Mahādeva Annāvi was famous for his kīrtanas, and varṇas in Tamil and Telugu. The two dancing girls named Vanajākṣi and Muttumannār, who had accompanied him to Tanjore, performed the dance in the court of Tulaja while Mahādeva Naṭṭuvanār sang the varṇa beginning with the sāhitya 'Bhosala Tulajendra rāja' and did naṭṭuvāngam. Immensely pleased with the performance, Tulaja presented the naṭṭuvanar with a big house in West Main street at Tanjore besides the ten velis of nañjai lands as sarvamānya.

Other distinguished teachers of dance who were held in great esteem by Tulaja were Gangaimutu and Subbarāya Oduvār. The latter was the father of the four illustrious brothers of Tanjore, namely, the Tanjore Quartette. Subbarāya Oduvār was a contemporary of Mahādeva Naṭṭuvanār and was proficient in composing varṇas. A number of varṇas, svarajatis, and other compositions like the 'salam' had been composed by him in praise of Tulaja. In appreciation of the fine songs, the rāja presented the building which is situated opposite the Great Temple at

Tanjore and still known as 'Naṭṭuvacāvaḍi' to Subbarāya Oduvār and his descendants as a free gift. The sons of the Naṭṭuvanār later became composers, dancing masters and court vidwans of Tanjore.

That Tulaja had great love for vīṇa and its music is evidenced by the presence of a number of Vaiṇika vidwans in his court. The revered guru of Saint Tyāgarāja, namely Soṇṭi Veṅkaṭaramaṇayya, who was an expert vīṇā player, was the leading asthana Saṅgīta Vidwan. Vīṇā Kālahasti Iyer, the maternal grandfather of Tyagaraja was also an ornament of his court. He received a gift of sarvamānya lands of about one veli and 8 mā, in the village of Perannur from Tulaja during the year 1771 which was meant to be enjoyed by his sons and descendants. Pacimiriyam Ādiyappiah, the famous composer of the Viriboṇivarṇa, flourished in his court. Like S'āhaji and S'arabhoji, Tulaja created a hamlet at Tirutturaippūṇḍi, with an area of 30 velis and named it Tulajamahārājapuram. This was presented to eleven strottiriyam people. Of this, 15 velis remained as mere nanjai lands while the rest was utilised in founding a Brahmin agrahāram.[1] The gift of 1½ veli nanjai and ½ veli of punjai to one tavil player by name Mahalingam, is equally significant.

That the enactment of the Bhāgavata mela nāṭakas was popular during the period of Tulaja, is substantiated by the rich output of such nāṭakas at Meraṭṭur, by Meraṭṭur Veṅkataramaṇa Bhāgavatar and also by the liberal patronage extended by the king as testified by available documentary evidences. The expenditure incurred in the enactment of these dance dramas and in conducting

1. State records - dated 1771 - B. 943.

important annual festivals in which music and drama played an essential part, was met from the royal treasury. An endowment in the year 1786 was made by Tulaja for the benefit of the enactment of Bhagavatamela nāṭaka. Authentic details pertaining to the emoluments paid to the 'Kattu viṇā Bhāgavatar' in connection with the arubattimūvar festival at Ādikumbes'ar temple at Kumbakonam, suggest that the remuneration to musicians, artists, and participants in dance dramas in cash and kind had become an attractive form of encouraging the art and the artistic profession.

The period of the Musical Trinity coincided with that of Tulaja II and S'arabhoji. S'ri Rāma Brahman, the father of saint Tyāgarāja was the expounder of the Rāmayaṇa in Tulaja's court. Rāmasvāmī Dīkṣita also enjoyed the patronage of Tulaja. It is said that 360 vidvans had adorned the Tanjore court during their time. It was the duty of each musician to give a performance daily in the royal presence. The foremost of them was Soṇṭi Veṅkataramaṇayya who enjoyed the unique privilege of sharing the 'ardhasimhāsana' with King Tulaja and delighting his audience on every New Year day,[1] by his excellent performance.

श्री मत्तञ्जापुरीरम्यतुलसिङ्गमहाप्रभो । सभालङ्कृत सङ्गीतसाहित्यसुविधाम्बरम् अर्धसिंहासनगतम् सत्गुरोत्यागराजस्वामिन:

The references to the many gifts of lands and villages, in addition to the presence of great exponents of the arts of music, vocal and instrumental, and dance establish the rich musical activity of the period.

1. Śri Tyagaraja Brahmopaniṣad, K. K. Ramaswamy Bhagavatar, p. 15.

Tulaja was himself a great scholar. He had good scholarship in Sanskrit, Telugu and Marathi. It is said that he knew to play vīṇā well and was highly proficient in saṅgīta and sāhitya.

It was during this period that the Rev. Schwartz, the Danish missionary came to have his headquarters at Tanjore and played an important role in the life of Tulaja and the subsequent history of Tanjore. Tulaja was religiously very tolerant and was quite friendly with the Danish Missionary, who had drawn a pen-picture of the king in his private letters to his friends. To quote: 'The rājā Tulaja was at this period in the prime of life, of good natural talents and of mild and dignified manners...was too much under the influence of Brahmins, tolerant and liberal in his views of religion. He is said to have formed an exception to the general ignorance of man of his rank in India and to have successfully cultivated Sanskrit literature so as to have even produced some poetic compositions in that language which are still recited at Tanjore as proof of his genius and learning."[1] It is well known that Tulaja had entrusted his son S'arabhoji II to the care of Rev. Schwartz and the young prince received the benefits of western culture through his influence.

By the time of Amarasimha and S'arabhoji II, Tanjore had already become the centre of fine musical dramas such as Bhāgavata mela, the Saṅgīta mela, Bharata nāṭya, vocal and instrumental music of a high standard. In no other reign do we come across such a large number of records of gifts, sarvamānya to temples, artists, scholars and other religious institutions as in Tulaja's time. The

1. Memoirs of Schwartz H. Pearson - Vol. I, 1834, pp. 200-201.

liberal patronage of Tulaja to art and letters was primarily responsible in keeping the artists, above want and this naturally helped the speedy growth of the art. The personal interest evinced by the king in promoting and encouraging the art gave fresh life and inspiration to the musicians which resulted in the emergence of the healthy competition in music. The high standard of musical appreciation was one of the important factors which drew the best from the musicians.

It is to be pointed out that in the case of the Musical Trinity, who were striking examples of divinely inspired composers and hence were the chosen few, the royal patronage had no meaning and lure for them. Initiated by the Divine into the intricacies of the art, *they sang for Him and at His call* like Purandaradāsa and Potana. These composers are golden exceptions and stand on an entirely different pedestal, far above the general category of musicians and composers. They were highly spiritual souls, who lived intense lives of devotion and song. Tulaja and S'arabhoji had the greatest reverence towards the Musical Trinity and their music. Though the Trinity refused the royal encouragement, their parents and ancestors had had the benefits of it in their life time.

AMARASIMHA (1787 - 1798)

A good account of the character and personality of Amarasimha is found in the '*Pārijātāpaharaṇa*'[1] composed by Mātṛbhūta Kavi, the famous composer of *Tṛs'iragiri Padas*. In the event of Tulaja's second son, S'arabhoji remaining only a minor, Amarasimha, his step brother ascended the Tanjore throne. Amarasimha was a devotee

1. D. No. 543. Des. Cat. of Tel. Mss. T. S. S. M. L.

of Lord Candramoulīs'vara and S'rī Rāma. He was renowned for his unsullied fame and strict adherence to Hindu Dharma. He had in his court the learned minister 'S'ivarāyamantri', who vied with Amarasimha in patronising arts and letters. It was S'ivarāyamantri who requested Māṭṛbhūta Kavi to produce the musical drama, *Pārijātāpaharaṇa Prabandha* and further honoured him in a befitting manner. Māṭṛbhūta had offered genuine praise to the minister in the introduction of his work.

Amarasimha like Tulaja II, was famous for the gifts of extensive sarvamānya lands to the learned and the religious. Māṭṛbhūta Kavi refers to Amarasimha's patronage to music, musicians and dancers. The manuscript containing svarajatis in honour of Pratāpa and Amarasimha by an unknown court poet of Tanjore, reveals the popularity of the svarajati composition.[1]

After S'arabhoji II ascended the Tanjore throne with the help of Schwartz, Amarasimha held his miniature court at Tiruvidaimarudur, the seat of Tamil devotional music. Musicians and composers were attracted by the splendour of this small court. Ghanam Kṛṣṇa Iyer, Gopālakṛṣṇa Bhāratiyar and the Hindustani musician Rāmadoss enjoyed the benefits of Amarasimha's patronage. There were regular dance performances by the devadāsis in the court of Amarasimha who gave special encouragement to the fine art. According to one State record[2] the dancing girls were dissuaded from entertaining Amarasimha in his court at Tiruvidaimarudur and composing songs in praise of him. A particular devadāsi was asked to pay a fine for doing so

1. Svarajati – D. 847 Des. Cat. Telugu Mss. T.S.S.M.L.
2. Modi Mss. – O.B. 52-2. T.S.S.M.L.

and Amarasimha's minister was asked to give an explanation for holding such dance performances, in spite of the East India Company's instructions not to do so. It is evident that Amarasimha fell out of the favour of the company which had its headquarters at Tanjore. The two courts at Tanjore and Tiruvidaimarudur seemed to have vied with each other in fostering musical learning.

Amarasimha invited Ghanam Kṛṣṇa Iyer, the famous composer of Tamil padas to his court.[1] It was during his stay here that Ghanam Kṛṣṇa Iyer spread the ghana-mārga style of singing in Tanjore. The composer had the opportunity to learn the Hindustani style of singing from Rāmadass, who was appointed as āsthānavidvān by Amarasimha. Gopālakṛṣṇa Bhārati also came into contact with Rāmadoss and was influenced by his music. Ghanam Kṛṣṇa Iyer composed padas in praise of King Amarasimha and from his headquarters at Tiruvidaimarudur, used to visit Kumbakonam, Nallur, Tiruvaiyār and other places and sang in praise of the presiding deities of those places. Amarasimha had great regard for the composer and was pleased with his achievements in the field of music. He honoured him suitably and Kṛṣṇa Iyer's feelings while taking leave of Amarasimha found a fitting expression in a song in Bhupāḷa rāga. Kṛṣṇa Iyer had about 73 compositions to his credit. His padas are highly valued for the richness of musical conception and depth of feeling.

Amarasimha was a fine composer of dramas in Marathi. Despite his political preoccupations, he interested himself in composing songs in chaste Marathi.

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1. Ghanam Kṛṣṇa Iyer, U. V. Svaminatha Iyer.

ŚARABHOJI II (1798-1832)

The Scholar Prince and the Architect of the Saraswathi Mahal Library

S'arabhoji was a highly cultured and an enlightened prince of Tanjore whose name had become immortal in the field of art and letters. An adopted son of Tulaja II, he was entrusted to the care of Schwartz, who gave him the benefits of acquiring knowledge of western culture. S'arabhoji was a linguist, became highly proficient in Sanskrit, Telugu. Marathi, English, German and French Languages. He had his education in the early years under Rev. Schwartz and Rev. Gerrick. The benefits of English education opened his eyes to appreciate and admire the western classical literature. With the result, he became a versatile scholar, and a prince among the princes.

Following the footsteps of his predecessors, he patronised all branches of learning, i.e., saṅgīta, drama, medicine, literature, astronomy, etc. During his time, the court of Tanjore continued to be the favourite resort of musicians and vidvans drawn from different parts of India. It was further considered a great privilege to perform in the Tanjore court and receive the royal appreciative nod and honours. Musicians considered it their aim to have their talents demonstrated in the Tanjore court, which was the stronghold of the best scholars, musicians and composers. Ghanam Kṛṣṇa Iyer's maiden performance and the first debut of singing in Ghanam style took place in the Tanjore court and it was Pallavi Gopālayya, the court musician who approved the latter's talent in handling the Ghana Mārga. It has been reported that Tanjore court was the seat of the famous musical contest between S'yāma

S'āstri and Bobbili Kēs'avayya. In order to get the best coaching in music from the exponents in the art and to listen to their music, musicians from the neighbouring villages flocked to Tanjore. Periya Tirukkunram Subbarāma Iyer, Sundaramayyar and Kṛṣṇa Iyer migrated to Tanjore desiring to get full benefits of the classical music. Expert players on instruments like vīṇā, gotuvādyam, nāgasvaram, bālasaraswathy, violin, sārangi, tavil, mridangam, flute, dulcimer, mukhavīṇā and clarinet lived at this time. Dance was at its zenith of perfection and the dance teachers like Subbarāya naṭṭuvanār, his sons, Ponniah, Cinnayya, Vaḍivelu, S'ivānandam, and many dancing girls adorned the court of S'arabhoji. They composed a number of pada varṇas, s'abdas in praise of Lord Bṛhadīs'wara and also in praise of the king. They systematised the art of Bharatanāṭya by composing special dance compositions. S'arabhoji presented them with birudas, palanquins and special royal favours. The '*S'arabhendra Bhūpāla Koravanji*' composed by Kottaiyur S'ivakkoḻundu Des'ikar was regularly enacted during the celebrations of annual festival in the Big temple at Tanjore. A regular feature in the Big temple was the enactment of Manmatha nāṭaka by the Tanjore Quartette. The Bhāgavata mela nāṭakas were in full swing at that time. Music and dance were indispensable in the temple worship and some of the best music of the age proceeded from the Nāgaswaram players. It is said that Tiruvazhundur Nāgaswara Subramanyam played wonderfully in the Tanjore court and was the recipient of the silver Nāgaswaram from the king. He learnt the art of Ghanamārga, cakra tāna and a number of Tamil kīrtanas from Ghanam Kṛṣṇa Iyer.

Śarabhoji as the architect of the Saraswati Mahāl Library:

S'arabhoji was wedded to learning and peace. As he willingly undertook the life of pension, he was free from the political preoccupations. It is striking to note how S'arabhoji has built and bought the vast empire of learning. Rightly has S'arabhoji won the admiration of all those who profess to appreciate sāhitya and saṅgīta, arts and sciences. The Saraswathi mahāl library as it stands today comprising the precious collection of works in Sanskrit, Telugu, Tamil, Marathi, Hindi, Persian, German, Latin, Urdu and other languages covers a wide range of subjects like religion, philosophy, kāvya, poetry, drama, music, dance, medicine, jyotiṣa, astronomy, comparative religion, sciences and all branches of knowledge. It is a veritable mine, a treasure house of knowledge where many a gem lie at the bottom. It is a monument to S'arabhoji's multi dimensional personality. S'arabhoji combined in himself the gifted qualities of a composer, writer, scholar, artist, critic, musician, rasika and master of Āyurveda. He had a passion for books and the collection of books was for him, a sacred duty. He spent lavishly in buying and tracing the old manuscript on any subject of oriental learning, for preserving them and thereby enriched the library. The library presents the largest collection of manuscripts on the subjects of music, and dance. It has earned the encomiums of western scholars and critics. "The library now stands a byeword for hidden treasurers of forgotten works and oriental learning." The Saraswati Mahāl may be considered as representing the milky ocean into which streams of Dravidian, Telugu, Canarese, Sanskrit, Persian, Marathi and Western knowledge have found a common place of synthesis.

The nucleus of the library dates back to the period of Nāyaks in the 16th century. It existed as a storehouse of learning (known as *Saraswatī Bhāndāram*) even during the time of Nāyaks. The manuscripts that were copied during the Nāyak period and belonging to the Nāyak kings and their court poets are found in palm leaves. The credit of collecting paper manuscripts, goes to the Marathas. According to Dr. Burnell it is perhaps the largest and the most important in the world and which in the words of Dr. Buhler "contains a great many useful and a number of very rare and nearly unique books, many of which are quite unknown or procurable only with great trouble and expense".[1] S'arabhoji's pilgrimage to Banaras, which was immortalised by him in his *Tristalli tīrtha yatra Lavani*, resulted in additions to the collection of the library. The total number of manuscripts is well over 40,000 of which the Sanskrit manuscripts alone number about 30,000 Telugu 2,000, Marathi 5,000, Tamil 2,000, other languages about 500.[2] "These manuscripts are unquestionably unique and it would not be possible to form a collection like that at Tanjore".[3] The selfless service of the king and the uniqueness of the library with its contents so carefully and judiciously preserved with affection over the centuries is something marvellous.

The manuscripts dealing with music and dance in Telugu, Sanskrit, and Marathi and Grantha throw very valuable light on the music of the bygone centuries. The obsolete musical forms, like gītas, sūlādis and prabandhas which are not popular at present, are available in the

1. Int. to the Des. Cat. of Telugu Mss., T.S.S.M.L.
2. J. of T.S.S.M.L. April 1963 – 'The Great Heritage'.
3. Dr. Burnnel's letter to the Government of Madras, dated 6-8-1873.

archives of the library- Thus the priceless material lying unpublished in this library offers perennial inspiration to those interested in widening the depth and profoundity of the knowledge of oriental learning.

For the first time in the history of South Indian music, we notice the recognizable impact of western music on our own during this period. S'arabhoji had a great liking for western Music. He had organised the Tanjore Band for the first time and collected western musical instruments like violin, clarinet, dulcimer, piano, German flute, tambourine and harpischord to play the western tunes on the Tanjore band.[1] He himself learnt western music and received printed lessons on western music from great music masters in London. Copies of notebooks containing songs in western staff notation and the theory explained in a lucid manner by Thomas Chapman and copied by Mr. W. Holdworth "for His Majesty, the Raja of Tanjore" with the date 1-3-1775 are available in the library archives. There are other notebooks in which the staff notation has been explained, with Devanāgari letters for representing Indian solfa names. There are reports of the king requesting the help of European musicians staying in India in getting the instruments of the palace band repaired.[2] He himself composed music for the Tanjore Palace Band, and was chiefly responsible for popularising western music in Tanjore. The violin and the piano became very popular with the South Indian Musicians. It is stated that about 150 books on western music were preserved in the Library.

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1. Lord Valentia's Travels, p. 360.

2. Guide to the records of Tanjore, Vol, V.

Some of the letters dating from 1799 A.D. written by the Maratha kings of Tanjore and the residents and collectors who had their headquarters at Tanjore and Madras, reveal the interest of the kings of Tanjore in the acquisition of western musical instruments and notebooks, from England and other places. We get a good deal of information regarding the formation of the English band at Tanjore and how the collection of these instruments was scrupulously attended to by the kings. Thus the evidence of contemporary literature consisting of letters, biographical notes and criticisms from the pen of artists is of considerable help in supplementing our knowledge in a precise way.

The letter dated 26-12-1802 from Silvestre De Costa addressed to S'arabhoji contains a few western tunes for the Raja's practice. The four letters of Silvestre De Costa refer to the capital organ with three pedals costing Pag. 1000, a new composition and fresh lessons composed by him for the king and the availability of four clarinets. That S'arabhoji wanted to take lessons in western music from Mr. Martensen is indicated in one of the letters. S'arabhoji received a German flute from London sent by Mr. Torin.[1] Another letter requests the Raja to send Sylvestre for tuning the instruments. There are letters pointing out to the lending of the book of songs, harper and tuner by the king.

Thus the existence of a regular western band constituted of violin, piano, clarinet, bass - drum, tambourine, and harp in the royal palace is established by the contents of these letters. S'arabhoji's interest in

1. Guide to the Records of Tanjore. Letter dated 25-5-1804.

western music, both in its theoretical and practical aspects, is also evident.

ŚARABHOJI AS A PATRON

As a patron S'arabhoji was very liberal like his predecessors. He continued to give gifts like mānyas to Bhāgavata meḷa nāṭaka. The enactment of dramas in the Nāṭakas'ālā attached to the royal establishment, was a regular feature. The court actors and dancers took part in these and received an inam of Rs. 20.[1] The unique importance of the Saraswati Mahāl Library is seen in the allotment of huge amount of Rs. 215,891/- for meeting its expenses. Saṅgīta Mahāl has been allotted Rs. 5,208 in the state budget.[2] The bundle No. 3 relates to the rules governing the equipment, costumes and conduct of court dancers. They were not supposed to adorn themselves with head ornaments like candramā etc., silk tape for their plaits. Their sarees should not be decked with kusumbi nāda or border. The kum kum should not be applied in a cross-wise manner in their forehead and so on. The court dancers had to maintain their dignity. The naṭṭuvanārs had to tie the upper garment around their waist and must leave the chest and shoulders uncovered. However, a special exemption from these rules was granted to the favourite court dancer Sundarī and her descendants. She was to receive Rs. 15/- in addition to the usual articles of present for a single performance. On every Vijaya Das'ami day she was to be honoured with Rs. 20/- a privilege to be enjoyed by her and her heirs after her. She had also the unique honour of performing on special occasions like

1. Modi Mss. 1826 - 163 c - 9 - 26 T.S.S.M.L.
2. A Report on the Modi Mss. in the Saraswati Mahāl Library - R. S. Shelvankar.

Navarātri, Dipāvali and so on. The Saṅgīta Mahāl was used for holding the music concerts, dance performances and for artistic purposes. S'arabhoji had started a school for imparting oriental learning and this was the Nava Vidyā Kalānidhi. Records relating to the expenditure of the school are available.

Not only Bharata Nāṭya was popular in the court, but also western and Hindustani dances found an appreciative audience. Svarabhat, sāraṅgi, violin, two sitars, four bīns, two guitars, one dulcimer, one bass clarinet, French guitar, two flutes and other instruments with stands were used as accompaniments. The tradition of paying monthly salary in cash and kind to court vidvans was also in vogue during the reign of S'arabhoji. Permission for leave of absence was to be obtained from the Government by those in court service. Fines collected from the artists have also been referred to in some records. It is possible that by the time of S'arabhoji, music and dancing were also viewed as regular careers.

ŚARABHOJI AS A COMPOSER

S'arabhoji was a great writer of many fine works. His *Devendra Koravañji* and *Tṛstalli Tīrthayātra Lāvaṇi* are interesting compositions.[1] *Devendra Koravañji* in Marathi deals with the wanderings of a Korava woman, who describes to the heroine, the qualities of the hero through beautiful songs. "It is no less than Geography of the land told in melodious songs" and is in the form of a dance drama. The Kuravañji reflects the elegant style of the language, S'arabhoji's vast knowledge in music.

1. Ed. by A. :Kṛṣṇasvāmy Mahadik Rao Sahib, 1951 - No. 37. (A portion of this Lāvaṇi is given in notation in the appendix).

Rakti rāgas have been used mostly. S'yāmakalyāṇi, Suraṭimallār, Nāgavarāli are a few rare rāgas met with in here. The Lāvaṇi singing had become very popular during the Maratha rule and many Lāvaṇi singers flourished. S'arabhoji had a special liking for there Maratha folk pieces. The Lāvaṇi piece of S'arabhoji was very popular then. S'arabhoji was the author of many kathās and Nāṭakas as well. His minister Varāhappa Dīkṣita Paṇḍita was a great scholar, a good player on vīṇā, piano and violin.

S'arabhoji was a past master in the science and art of music and dance. He had himself composed special dance compositions in Marathi for being utilised in the Bharata Nāṭya programme.[1] Himself an author of many a s'abda, varṇa, pada, svarajati, abhinaya pada, tillāna, gīta, prabandha, kavuttuvam, alaru (Puṣpāñjali), jatis and korvais, he patronised the famous exponents of dance (naṭṭuvanārs) during his life time namely Gaṅgaimuttu, Sabhāpati, Subbayan, Mahādeva Aṇṇāvi, Ponnayya, Vaḍivelu, Cinnayya and Sundarī. Besides the Bharata Nāṭya in all its classic purity, he encouraged Kuravai, Kuravañji, Modi dance, Kinjini, Terukkūttu, dummy horse shows and fifty varieties of Pinnal kōlāṭṭam.[2]

The development of the villages like Tepperumānallūr, S'ūlamangalam, Ūttukkāḍu, S'ālīyamaṅgalam, Nīḍāmangalam as centres of Bhāgavata Meḷa Nāṭakas was due to the growing interest on the part of the dancers as well as the munificent patronage of the rulers. The artistes constituting the Bhāgavata Meḷa Nāṭaka, were given lands,

1. Dance compositions in Marathi - Vāsudeva Śāstri - T.S.S.M.L.
2. 'Tanjavur Mannan Śarabhoji' - Śri Rājāram Rāja Catrapati - Kalki Dipavali Malar - 1962.

cash, houses, titles and gifts. The salient feature of the eastern and western culture have been brought together to create a harmonious synthesis. To suit the western instruments, Indian melodies were composed and the orchestra represented by western and Indian instruments was evolved under the supervision of the king.[1]

Some of the musicians and experts of his time were Sonti Venkataramaṇayya. The Tanjore Quartette, Ghanam Kṛṣṇa Iyer, Venkatasubbier, Ānai Ayya, Vedanāyakam Pillai, Rāmdās, Veyigītapaidāla Gurumurthi S'āstri, Vīṇā Subbukutti Iyer, Vīṇā Kāḷahasti Iyer, Talanāyar Kṛṣṇa Iyer, Todi Sītārāmayyar, S'ankarābharaṇa Narasayyar, Irattai Pallavi S'ivarāma Iyer, Savukkam Sīnu Iyengar, Addhukhān, Vīṇāi Perumal Iyengar, the Musical Trinity, Kavi Venkata S'ūri (author of Sanskrit Nowka charitra) and others.

ŚIVĀJI II

The last Maratha Raja to rule over Tanjore was the son of S'arabhoji II. He continued the noble work of his father and enriched the legacy left over by his illustrious predecessors. We have in the Saraswathi Mahāl Library, many compositions comprising varṇas, svarajati, salām-daru, and tillānas in praise of S'ivāji. Ponnayya, Cinnayya, Vaḍivel and S'ivānandam were his favourite court vidvans. They have composed quite a number of dance compositions with S'ivāji as the Kriti Nāyaka. Tamil dramas such as *Pāndikēḷi Vilāsa Nāṭakam* by Nārāyaṇa Kavi, *Madana Sundara Prasādana Santāna Vilāsa* by Arunācala Kavi, *Bhārata Ammānai* by Kṛṣṇan were produced during his

1. Elements of Western music for Indian Students, P. Sambamoorthy.

reign.[1] S'ivāji seemed to have encouraged Tamil and Telugu in particular. S'ivānandam, one of the Tanjore Quartette, was the author of padas in Tamil, jāvalis, tāna varṇas, Chouka varṇas, sabdas and addressed them to his patron.[2] The Padavarṇa in Toḍi rāga and Rūpaka tāla with the sāhītya "Dānike tagu" — which is still the masterpiece in the Bharata Nāṭya recitals, has an exquisite musical setting.

S'ivāji was a lover of lāvaṇis and had extended his patronage to that style of Marathi folk song also. He himself formed the theme of a few lāvaṇis. Lāvaṇī Veṅkaṭa Rao was the prominent lāvaṇi singer of his court and was the composer of a lāvaṇi in praise of the king. S'ivāji was himself a 'Savāyi' and acted as the final judge in Lāvaṇi contests held in the court. The Rāgamālika Lāvaṇi in Sāveri, S'rī, Kannada and Punnāgavarāli rāgas is dedicated to S'ivāji.

The manuscript entitled '*S'ivāji Sīsamulu*'[3] describes the talents and accomplishments of S'ivāji. He was very liberal in his gifts and Sarvamānya. To play on the different instruments in the nāṭya and saṅgīta sālas, performers were appointed and the salary or emoluments paid to them are recorded in the State documents. The list mentions one Hindustāni musician named Mr. Rahman, and mṛdangam players Kāmākṣi and Somaji Gopal Rao Sindhe. It also refers to purchase of strings for violin,[3] repairs done to musical instruments, transport and landing of the same etc. Evidences point out to the frequent

1. D. No. 600, 170(a) Des. Cat. of Tamil Mss. Vol. I.
2. D. 823 - Des. Cat. of Telugu Mss. T.S.S.M.L.
3. Guide to the records of Tanjore, Vol. V.

holding of western music concerts and performances of Hindustāni music and dance in the court.[1] The emoluments paid to some musicians are as cited below :-

I.	Lord Gamis	Singer	Rs.	9- 4- 4
	Matra Bayins	,,		3- 4-10
	Joseph Francis Hecobar	,,		1-12- 4
	Archibald Francis	,,		1-12- 4
				16- 1-10

II.	Said Hussain - (composer)	10 days	1-0-0
	Kṛṣṇa Rāmaswāmy (singer)	10 days	0-8-0
	Hirāj Gopal Rao (Mṛdangam)	4 days	0-6-5

The above list is found in the record of 1856. Besides, manufacture of instruments was also carried on under the direct supervision of the minister with the portfolio, Saṅgīta adhyakṣa. One record speaks of the purchase of jackwood for 3/4 chakras per yard (1850-149 c-B-1) for the manufacture of instruments. It may be interesting to contrast the payment to the musicians in the Maratha court, with that of the wages paid to the temple musicians in the Cola country at the beginning of the 11th century A.D.[2] The table below gives the emoluments paid to the artistes in Cola period:-

1. Dancing girl - 100 kalam of paddy per year.
2. Dancing master - 2 shares - 200 kalams per year.
3. Lute player - 1¾ shares - 175 kalams per year.

1. State Records - 140 c - 1885 - 16.
2. S.I.I., Vol. 2; Table - B; Parts I - III, p. 18.

4. Musicians to sing in Sanskrit and to sing in Tamil – 1½ shares – 150 kalams per year.
5. Drummer – 1 share – 100 kalams per year.
6. Tiruppadiyam reciter–3 kurunis of paddy per year.

The written records are highly helpful in furnishing us with facts relating to the music, musicians, and their status. Though oral traditions are enlightening sometimes, the evidence from the documentary literature is found to be more anthentic and hence reliable.

The State documentary records in Modi script[1] dated S'ālivāhana S'ākha 1741, i.e., 1819 A.D. records the acceptance of the 12 Brahmin music teachers employed by the State in the nāṭakas'āla of the Tanjore court not to undertake any tuition work other than the scheduled duty at the court and to pay the fine of 120 chakras in case they disobeyed the contract. The record has the signature of all the 12 persons and has the seal of Darmayya Rāmasāmayya,[2] who was the supervisor of the court musicians (vide plate No. II – a). The names of the musicians are as follows :

1. Vaidyanāta Dharmarāja
2. Subramaṇi Rāmanāda
3. Muttusabha Mudasāmi
4. Mutukṛṣṇa Guruswāmi
5. Venkatarāya Rāmaswāmy
6. Anantasubbā Vaidināta
7. Sivarām Ganapati
8. Subramaṇi Subbayya

1. B. 503 – Modi Records. T.S.S.M.L.

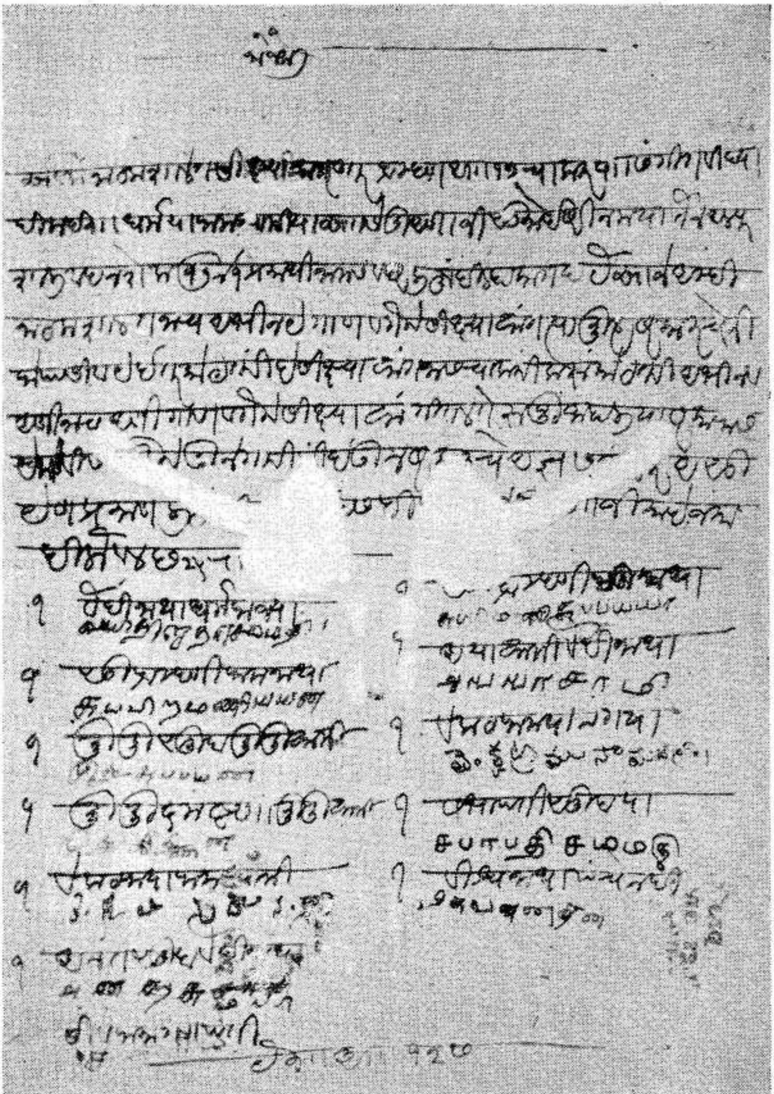
9. Ayyāsāmi Vaidinātha
10. Venkataramayya Rangayya
11. Sabhāpati Subbayya
12. Vis'wanātha Pancanadī

Another record dated 1855 A.D. gives the particulars of emoluments paid to the European and Indian musicians of the court and their period of service also indicated (vide plate No. II). The details are given below:

Name of the musician	Nativity	Profession	Certificate	Period of service	Monthly salary Rs.
1. Isaac Johnson	Indian	Violinist	—	Jan. 27th, 1841	15
2. Manmeul Jeprayi	,,	,,	—	Mar. 27th, 1841	7
3. Gamis Yada	,,	,,	—	April 19th, 1803	15
4. Lady Catherine	,,	Dancer	—	Jan. 8th, 1828	5
5. Joseph Francis	,,	Violinist	—	July 11th, 1846	5
6. Archipel Francis Hecolen ?	,,	,,	—	,,	5
7. Edward	European	Teacher	—	Jan. 17th, 1848	35
8. William Rous	Indian	Doctor	—	Nov. 11th, 1848	25
9. Joseph White	,,	Tuner	—	May 15th, 1848	15

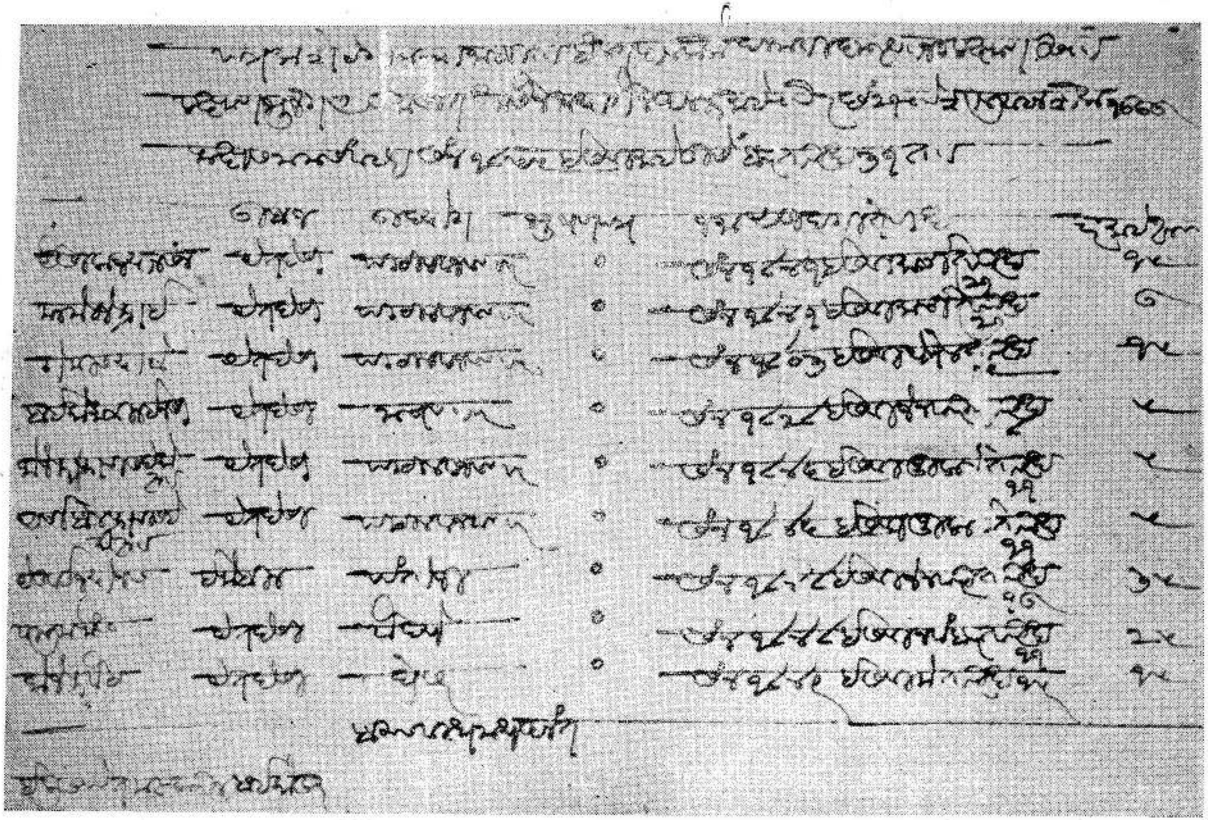
Thus there is ample evidence to prove the existence of a regular galaxy of musicians, dancers, court poets and actors in the royal establishment and it was during this

PLATE II (a)



The State Records in Modi Script on the emoluments paid to the Musicians and the contracts signed by them.

PLATE II - (b)



The State Records in Modi Script on the emoluments paid to the Musicians and the contracts signed by them.

period, the best elements in Western and Hindustani music were slowly absorbed into the texture of Karnatic music.

A famous Telugu adage quoted below aptly emphasises the indispensability of encouragement and patronage to composers, musicians, poets and doctors.

అవనిపుఁ డాదరించిన భటాళి భటత్వము వైద్యు వైద్యమున్
కవి కవితా మహత్త్వమును గాయకు గానము కోటి సేయు నా
యవనిపుఁ డాదరింపని భటాళి భటత్వము వైద్యు వైద్యమున్
కవి కవితా మహత్త్వమును గాయకు గానము గవ్వ సేయునే!

If the arts and sciences are tenderly nourished with patronage, they shine in all their brilliance as diamonds, otherwise they are as valueless as the pebbles.

Chapter III

THE CONTRIBUTION OF COMPOSERS AND MUSICIANS

It is a truism to state that the history of music of a particular period is largely the history of her composers, musicians and their contribution. Since it is lakṣya or practice that is of fundamental importance in music, vāggēyakāras who are the creators of the sound forms have always been held in high esteem. To compose music is a talent and can hardly be taught. It is said that the arts of music, poetic composition and qualities such as charitable and courageous disposition are four natural talents and can not be learnt by practice alone. The verse below contains the above idea:

गान्धर्वं च कवित्वं च दातृत्वं बलशालिता ।
अभ्यासेन न लभ्यन्ते चत्वारः सहजागुणाः ॥

Thus creative works in music have particular appeal for all humanity. Patronage is necessary in as much as it helps the creative talent to grow and flourish. If we have inherited a rich and living practical tradition, it is mainly due to the succession of composers and musicians who were the authors and interpreters of a variety of musical forms. The musician nourishes the musical form created by the composer by his artistic interpretation, and thereby adds to the enrichment of the composition itself. The rich treasure of musical compositions and the individualistic style of improvisation in the field of rāga and tāla rightly form the unique features of our music.

It has been the good fortune of Tanjore that a large number of composers of Art music, Dance music and Sacred music flourished in its soil continuously for over two centuries, and thereby made it a real seat of music and musicians. The edifice of our classical music strongly founded by Saint Purandaradāsa was further built by the inspired composers like the Musical Trinity. Eminent composers in the Pre-Tyāgarāja period, such as Kṣetrayya, Muttu Tāṇḍavar, Vīrabhadrayya, Girirāja Kavi, Somakavi, Kāśinātha, Vāsudeva Kavi and others had also contributed to the growth of our music. Similarly brilliant musicians and talented composers in the post-Tyāgarāja period had rendered valuable services for the development of the art.

The vāggēyakāras who flourished during the last three hundred years and composed a wide variety of musical forms may be classified under the following general headings.

I. According to the type of musical forms composed, composers may be classified as :-

(a) Composers of art musical forms viz: Kṛti, Rāgamālikā, Tānavarṇa, Pançaratna etc. (Ex. Musical Trinity, Rāmaswāmy Dīkṣitar, Pacimiriyam Ādiyappiah, and others).

(b) Composers of dance music like Pada, Jāvali, Tillāna, Padavarṇa, S'abda, Swarajatī and Jatīs'vara. (Ex. Kṣetrayya, Vīrabhadrayya, Tanjore Quartette, Meraṭṭur Veṅkatarāma S'āstri, Paṭnam Subramania Iyer, Muvālur Sabhāpathy, Ghanam Kṛṣṇa Iyer and others).

(c) Composers of technical forms in music viz: Gīta, S'ulādi, alaṅkara and Prabandha. (Ex. Paidāla

Gurumūrthy S'āstri, Govinda Dīkṣitar, Veṅkaṭamakhi and others).

(d) Composers of devotional music and songs for Bhajana and Harikathā, viz: Taraṅga, Utsavasampradāya Kīrtana, Aṣṭapadī, Lāli, Ūnjal and Maṅgalam. (Ex. Nārāyaṇa Tīrtha, S'rī Tyagarāja, Bodhendra Sadguruswāmy, Sadās'iva Brahmendra, S'rī Veṅkatarāma Sadguruswāmy and others).

(e) Composers of opera, dance dramas and folk musical dramas like Kuravañji, Yakṣagāna, Gēya Prabandhas, Lāvaṇi etc. (Ex. Tanjore Quartette, Girirāja Kavi, Lāvaṇi Veṅkata Rao, Kottaiyur S'ivakkozhundu Des'ikar, Gopālakṛṣṇa Bhārati, Arunācala Kavirāyar, Kavi Mātṛbhūtayya and others).

II. According to the language adopted, the composers may be classified into :-

(a) Those who composed only in Tamil and not in any other language. (Ex. Muttu Tāṇḍavar, Rāma Bhārati, Ghanam Kṛṣṇa Iyer, Vaidīs'warankovil Subbarāma Iyer, Arunācalakavirāyar, Gopālakṛṣṇa Bhārati, Mārimuttā Pillai and others).

(b) Those who composed in Telugu and Sanskrit. (Ex. S'rī Tyāgarāja, Meraṭṭur Veṅkatarāma S'āstri, Nārāyaṇa Tīrtha, Vīrabhadrayya, Mahā Vaidyanātha Iyer and others).

(c) Those who composed in more than two languages. (Ex. S'yāma S'āstri, Muthuswāmy Dīkṣitar, Ānai-Iyyā and others).

III. Chronologically, composers may be studied under the following headings :-

(a) Those who belonged to Pre-Tyāgarāja period.

(b) Those who were the contemporaries of the musical Trinity.

(c) Those who belonged to the Post-Tyāgarāja period.

IV. According to their status, composers may fall under the following categories :-

(a) Those who were court vidwāns. (Ex.) Girīrāja Kavi, Soma Kavi, Kṣetrayya, Sonti Veṅkataramaṇayya, Tanjore Quartette, Vīṇa Kāḷahastri S'āstri, Todi Sītārāmayya, S'aṅkarābharaṇa Narasayya, S'ivakkozhundu Des'ikar, Pallavi Doraiswāmy Iyer and others.

(b) Those who were not court vidwāns, but were recipients of royal favours. (Ex. Vīrabhadrayya, Kavi Mātṛubhūtayya, Meraṭṭur Kās'inātha, Rāma Bhārati, Vāsudeva Kavi, Pallavi Gopālayya, Rāmaswāmy Dikṣitar, Kavigiri and many others. The saint composers who never cared for material good and spurned royal patronage Ex. Pedda Dāsari, S'rī Tyāgarāja, Bodhendra Sadguruswāmy, S'rī Veṅkatarāma Sadguruswāmy, Sadāsiva Brahmendra, Muttu Tāṇḍavar and others.

V. Those composers who were also musicians and lakṣaṇakāra. (Ex. Musical Trinity, Patnam Subramania Iyer, Mahā Vaidyanātha Iyer, Subbarāma Dīkṣitar, Vīṇa Kuppier, Tiruvoṭriyur Tyāga Iyer and others.

VI. They may be further classified as :-

(a) Those prominent composers, details about whose life and achievements are popular and available. (Ex.) The Musical Trinity and others.

(b) Those composers whose services have become well known but accurate biographical accounts of them are

lacking. In some cases, these could not even be traced. (Ex. Pacimiriyam Ādiyappiah, Vīrabhadrayya and others).

(c) Obscure composers, about whom practically very little is known. Neither their achievements nor particulars governing their life, are available. Barring few stray references to the names of such composers in some contemporary works, we have practically no means of reconstructing their biography for want of authentic and relevent material. (Ex.) Vīṇa Ayyaṇṇa, Somakavi, Bhārata Nārayaṇa Kavi, Kavi Vāggēyakārāgraṇī and others.

(d) The discovery of musical compositions from the manuscripts brings to light the existence of some fine songs, for which the authorship cannot be deciphered due to the total absence of signature of the composer or any other clue or internal evidence. (Ex.) Vāncinātha Kīrtanas, Saṃskṛta Kirtanāni, Ādi Varāhaswāmy Kirtanas and many other such collection of songs.

It is not possible to cover the biography of all the composers here, and the services of the most prominent among them have alone been dealtwith. Special efforts were taken to bring to light the authentic information pertaining to less known composers who lived in the Pre-Tyāgarāja period and had contributed largely, (Ex.) Pedda dāsa, Sabhāpatayya, Vīrabhadrayya.

I. Composers and musicians of the Pre-Tyāgarāja period and their contribution :-

1. KṢETRAYYA

Kṣetrayya is undoubtedly the greatest composer of padas and was one of the top ranking composers in the Pre-Tyāgarāja period. Studies on the contribution of

Kṣetrayya and the commendable features of his padas are available. His original name and other details concerning his life are lost in obscurity, though scholars ascribe a certain name Varadayya to the composer. That he was a devout bhakta of Lord Veṇugopāla of Muvva Village is beyond doubt and his padas are collectively referred to as Muvvagopāla padas and are dedicated to Him. It is perhaps on account of his undertaking pilgrimage to many places of religious importance, that he came to be known as Kṣetrayya. It is true that he composed padas in the temple precincts and intended them as offerings to Him, through abhinaya and song. His padas testify to his great proficiency in Sampradāya Saṅgīta and profound scholarship in alaṅkāra S'āstra. They represent ideal lakṣyas for the lakṣaṇa s'lokas found in *Rasamañjari*.

Kṣetrayya's visit to the courts of Tanjore, Madura and Golkonda, has been acknowledged by the composer himself in one of his padas. In one of his padas, he speaks of the great honours he received from the ruling kings of those parts. That he went to the court of King Raghunātha Nāyaka at Tanjore is made clear by a kanda padya said to be composed by Kṣetrayya himself and is quoted in *Andhra Koumudi.*[1] Here he is referred to as Kṣetra Kavi. The padya runs as follows :-

ఆంధ్ర కౌముదిలో మువ్వగోపాల భక్తేన క్షేత్ర కవినా ఉక్తత్వాచ్చ.

కం. తముఁ దామె వత్తురర్థులు
క్రమ మెఱిఁగిన దాతకడకు రమ్మన్నారా !
కమలంబు లున్నచోటికి
భ్రమరంబుల నచ్యుతేంద్ర రఘునాథ నృపా !

1. Des. Cat. of Tel. Mss. Vol. 12. G.O.M.L., p. 2813.

The translation reads as follows. Just as the bees are attracted by the lotus so also those who are in want, approach the patron who is none other than King Raghunātha himself. It is heartening to note that Kṣetrayya has also composed 'kanda padya' - a kind of verse, the talent of composing which is considered a prerequisite in a poet of merit.

In addition to its musical significance, his pada '*veḍukatō*' in Kāmbhoji or Devagāndhāri is also valuable from the historical point of view. In his own words Kṣetrayya confirms the fact that he sang 1000 padas in the court of Vijayarāghava and received royal honours. There are certain padas containing the name of Vijayarāghava and it is quite possible to ascribe these padas to the authorship of Kṣetrayya, on the basis of the following evidences. The padas having Vijayarāghava's name, bear remarkable similarity in style with the other padas of Kṣetrayya. Further they figure in the middle of Kṣetrayya padas. In the manuscript entitled '*Kṣetriya Padamulu*'[1] are found also the padas with Vijayarāghava mudra under the heading '*Vijayarāghavulu Nāyani Viṣayamu*'. This again subscribes to the theory that Kṣetrayya composed these padas in honour of Vijayarāghava Nāyak.

The advent of Kṣetrayya into Tanjore, is perhaps an event of far reaching significance, in the history of South Indian Music. It was a period of exhuberant musical activity. Patronage from the kings flowed to illustrious musicians, scholars and dancers. It was into this highly artistic atmosphere of the court, that Kṣetrayya made his appearance. Imbibing the best elements of the age of

1. D. 2561—Des. Cat. of Tel. Mss. p. 23—G.O.M.L.

music and dance, Kṣetrayya gave in turn his exquisite pada compositions over-flowing with sṛngāra rasa which are born out of his creative and fascile imagination. As his padas are the finest specimen from the melodic stand point, and are ideally suited for rendering abhinaya owing to the presence of emotional sentiment, they naturally caught the musical imagination of the court poets and dancers of Tanjore. Under the spell of these emotional (भावपद्) padas, the court poets of Tanjore such as Girirāja, Rāmabhārati and others adopted the pada style of writing. Thus many an abhinaya pada came into existence in praise of the patrons.

The music of Kṣetrayya padas affords an interesting subject for study. The dhātu and mātu form a harmonious whole. The music and the emotional content of the sāhītya seem inseparable in each case. It is well-known that the composer has gone to unsurpassable heights in portraying sṛngāra rasa coupled with bhakti. The main charm of the padas, lies in the sentiment of spiritual love, fine captivating style, exquisite music, which once for all define them as ideal pieces for rendering abhinaya.

It is true that the inarticulate language of rāga has the unique power to express more by suggestion, the deepest and the subtlest of the feelings, which the articulate words fail to comprehend. Kṣetrayya has done yeoman service to the cause of Karnātic music in his choice of the appropriate rāga, perfectly suited to the sentiments and emotional atmosphere of the sāhītya. The mood of a particular context in a pada is usually complex and is the resultant of the various circumstances and problems of emotional nature. The sāhītya of the pada alone may not be able to reveal the mood of the situation. When suitable

music is used, the meaning of the sāhītya is forcefully expressed. The dancer is rightly the best interpreter of the music and meaning of the padas.

Of the rāgas employed by Kṣetrayya, Mohana, Kalyāṇi, Pantuvarāli, S'rī Rāga, Suraṭī and Kedāragoula have been used to depict sambhogha sṛngāra. However some of these rāgas are used for portraying vipralambha s'ṛngāra also. Most of the pada compositions deal with the theme of separation in love with its ample scope for varied treatment and the rāgas have been so shaped as to suit the theme and the cortext. For instance, Sāveri has been used as vehicle for expressing the indifference of a nāyaki born of pride and excessive love towards her lover and also for portraying karuṇa rasa arising from the quarrel between the lovers. The great Tyāgarāja has used Sāveri for the daru 'cālu cālu' in his *Nowka caritra,* in which the proud gopis treat Kṛṣṇa with indifference.

According to the number of padas available in the rāgas, they may be mentioned in order, viz., Kāmbhoji, Mukhāri, Bhairavī, Kalyāṇi, Sāveri, Toḍi, Kedāragouḷa, Ānandabhairavi, Madhyamāvatī, S'aṅkarābharaṇa, Āhiri, Us'eni, Punnāgavarāḷi, Saurāṣṭra, Begada, Navaroj, Saindhavī, Nīlāmbari, Kannada, Dhanyās'i, Surati and Aṭāna. The maximum number of padas (37) is found in Kāmbhoji, a highly rakti rāga which is ideally suited for descriptive purposes. Only a very few padas are available in rāgas such as Vasantabhairavi, S'rī Rāga, Nādanāmakriya, Kedāra, Gourī, Gouḷipantu and other rāgas. The apparently negligible quantity of padas in the above rāgas perhaps points out to their limited musical and functional scope. Irrespective of

whether there is a single pada or more in a rāga, we are able to get a descriptive picture of the rāga in each pada and the essence of the rāga is patent on each pada.

A detailed picturisation of the rāga in the pada is made possible by the use of slow tempo and the characteristic use of subtle gamakas fn the music. Since the music of the padas is mainly a vehicle for expressing the mood and content of the sāhitya, it is adapted in such a way as to enable the abhinaya to be performed by the dancer leisurely. Thus the music and abhinaya of a pada are interdependent. Owing to their musical excellence these bhāvā-abhinaya padas became popular as art musical forms and came to be practised by musicians. Since the slow music of the padas could be easily rendered in the vīṇa with an emphasis on long drawn out gamakas, instrumental rendering of the padas became popular.

Later pada composers such as Mūvalur Sabhāpathy, Parimalaranga, Ghanam Kṛṣṇa Iyer, Bhikṣāndar Koil Subbarāma Iyer, Rāma Bhārati, Vāsudeva Kavi and others followed Kṣetrayyā's padas as their models.

In the book '*Pada Ratnākara*[1] which is an old collection of padas, we are introduced to one Setti-panyam Srīnivāsa Iyengār to whom are ascribed 27 padas with Rājagopāla mudra. Of these, as many as 15 padas are found to be those of Kṣetrayya[2] and Sabhāpatayya.[3] Only the mudra Muvva Gopāla, has

1. Padaratnākara—1880—Sarada Press.
2. Kṣetrayya Padamulu—Dr. D. V. Sitapathi—1952.
3. Sabhāpathayya Padamulu, Ed. Tiruvenkatacārya, 1884, Vāninilayam Press.

been changed as Rājagopāla. S'ri Subbarāma Dīkṣitar utters a note of complaint in his work about the changes that had crept into the padas of Kṣetrayya, probably referring to the above mentioned circumstance. In some cases rāgas have been altered in the process of transmission, usage and tradition.

PEDDA DĀSARI

In the list of obscure composers figures the name of one Pedda dāsari, a saint composer, who in all probability seems to have lived during the period of Vijayaraghava Nāyak (1633-1673).

Very little is known about the life of this composer. Subbarāma Dīkṣitar has also not dealt with his biography in his work. According to Vēṭūri Prabhākara S'āstri, Pedda dāsari was a sterling bhakta of Lord Nṛsimha and composed a number of kīrtanas in Telugu and Sanskrit in praise of his iṣṭa devata. The original name of the composer is not known, but on account of his unalloyed devotion to the Lord, came to be called the 'Great dāsa'. Tradition has it that, on his refusal to sing in praise of the Nāyak he was sentenced to be hanged by the ruler. Pedda dāsari was least perturbed and as a follower of the noble example of Potana and Annamācharya, replied that the tongue which sang the glories of the Lord would not stoop to sing in praise of s *grāma simha* meaning a dog.

" नारसिंहनि पडिन नोट नृसिंहनि पाडनु "

The power of his devotion was so great that the place of execution itself was burnt to ashes. There upon

the Nāyak ruler repented and prayed for forgiveness. He also gifted away lands to Pedda dāsari.

That the composer was influenced by S'rī Purandara dāsa and his philosophical teachings is revealed in his kīrtana "grahaphala", addressed to S'rī Varāha Nṛsimha, the presiding deity of Simhāchala shrine. Even as Purandaradāsa in his song "sakala graha bala nīne sarasijāksha" upholds the supremacy of S'rī Hari as the Lord of creation, Pedda dāsari steeped in devotion to his Iṣtadevata, sings out that the graha devatas are fully mainifested in the Divine Personality of the Lord and hence are implied in the vibhūti of the Lord. The anugraha phala or the Infinite Grace of the Personal God is the true graha phala, the final fruit to be sought. According to the composer, apart from this anugraha, there is no graha phala as such. S'rī Purandaradāsa used the word bala (बळ) to mean the strength and advocated the Lord as the very power of the planets. Pedda dāsari, instead refers to the graha phala (फळ). The brief summary of the text of the song given below serves to emphasise the composer's conception of Divinity as embodying all the attributes of His creation.

"Lord S'rī Varāha Nṛsimha! the presiding deity of Simhāchala kṣetra. Thy Infinite Grace and (Vaibhava) Greatness is my nitya phala and nava graha phala. The brilliance of your porsonality is the *ravi phala*. Knowledge of Thyself, the Divine as Truth is *budhaphala*. Beauty of your Face is *candraphala*. You are the *Guru* of the world and thy eyes give the *nakṣatra phala*, warding off all the sins. You have caused my birth which is *S'ukra phala*.

The personality of yours is auspicious (*mangala*) and the māya or illusion cast by you is *S'ani phala*."

The song couched in simple style, is full of sublime ideas and is an eloquent expression of the unswering faith of the composer. On similar lines, S'rī Tyāgaraja later, in his Revagupti song "grahabala memi" reiterates that meditation on the radiant form of S'rī Rama wipes out the five great sins, the egoistic nature and passion caused by the adverse effects of grahas. As early as the 7th century A.D, the child composer Tirugñāna sambandar sang in his famous "veyuru tolipangan" that the nine planets confer only the beneficial effects and become highly co-operative to bhaktas who devoutly worship in their heart, the beautiful form of Lord S'iva and Pārvati. These compositions of Purandaradasa, Pedda dāsari and S'rī Tyāgarāja, thus form a class by themselves and are in the nature of explaining the underlying principle of the Gita-(Sloka - XV - 12-15) that the Universe with its paraphernalia, pañcabhutas, derive their significance and strength from the fundamental store house of Divine Energy, Lord Kṛṣṇa.

The two compositions immortalising Devagāndhāri rāga as the janya of 22nd mela, S'rī rāga are available in the Saṅgīta Sampradāya Pradars'ini (Vol-II-p. 576-585-Telugu edn.) and these are "hahūagaḷakara', a s'ūlādi by Purandaradāsa and "grahaphalamīyanu" in Jhampa tāla by the less known composer Peddadāsari. The brief lakṣaṇa given by Subbarāma Dīkṣitar for the rāga states that Devagāndhāri is a sampurna rakti rāga with rishabha and dhaivata as vakra svaras in the ārohaṇa. The rāga is evidently different from Devagāndhāri, the famous janya of the 29th mela, the

superb melodic form of which has been picturised beautifully in "Kṣīra sāgarā s'ayana" and "Kṣitijāramaṇam". In the present context, the kīrtana of Pedda dāsari is valuable as representing either the earlier tradition of the Devagāndhari rāga or pointing out to the existence of another distinct rāga with the same name. Since it is the only available composition of the composer in authentic notation, its value increases further as the solitary source for assessing the musical and literary style of the composer.

Regarding the musical treatment, the kīrtana affords interesting study. The sancāras in the song proceed thus: p m d p – p m g m–g s n–S m g m p–p m p N s–s g r s n n–n s n p m g m p n n s and so on. P d n s and s r g m prayogas are avoided in the ārohaṇa while the use of da and ri is seen in s d n p m and g r s n P phrases. The treatment of Devagāndhāri rāga in Pedda dāsari's kirtana, S'ūlādi of Purandara dāsa and sancāri of Subbarāma Dīkṣitar abounds in phrases in aroha deleting rishabha and dhaivata and prayogas in descent using the same svaras in vakra manner.

The Devagandhāri of Pedda dāsari's song resembles the Ābheri of 'Nagumomu' and (Karnātaka) Devagāndhāram of 'Kāyārohanam bhajare' (no raga mudra is found) and 'Pancāṣadpīṭarūpini' of Muthuswāmy Dikṣitar. The Abheri of Dikshitar's 'Vīṇābheri' is the janya of Naṭabhairavi mela. It is to be noted that of the four kritis* of Dikṣitar in Devagāndhari rāga (janya of 29th melakarta).

* 1. Śrī Mīnāmbikāya param—rupaka—
"Sri devagāndhari priyata"

2. Vadānyēśwaram bhajch.m—adi.
"devagāndharva brindam"

S'ālivātīswaram bhajeham and 'kṣitijā ramaṇam' do not have the rāga mudra.

The padas with the beginning words "ninnanīvu yondu bōyitirvi" and "venala diritegani" with nṛsimha mudra are available, but their authorship is to be ascertained. It is possible to trace the other compositions of this great bhakta, who is worthy of being ranked along with the saint singers of our country.

GIRIRĀJA KAVI

Of those who contributed substantially to the musical efflorescence of Tanjore during the reigns of S'āhaji II (1684–1712) and S'arabhoji I (1712–1728), a composer known as Girirājakavi was the most illustrious. A number of padas and yakṣagāna plays, dedicated to these two rulers with the signature 'girirajanuta' are found among the vast collection of Telugu musical compositions, carefully preserved in the Saras'wathi Mahāl Library at Tanjore. There are authentic evidences to establish that Girirāja Kavi enjoyed great reputation for a considerably long period and was patronised by the two marātha kings already mentioned. Girirāja Kavi was one of the ornaments of the Tanjore Court. Details relating to the family pedigree of Girirāja Kavi are fortunately available in the *dvipadakāvya, Rukmāṅgada Caritra,*[1] composed by his worthy brother, Kavigiri alias Vēnkaṭagiri. The latter was also the author of the treatise on dancing, entitled *Abhinayadarpaṇa* and was awarded the title of Vichitrarāyavatamsa by his patron, Khandōji Rāya. The family geneology of Girirāja Kavi as found in *Rukmāngada Caritra* is very important as it throws very useful and

1. D. N. 353, pp. 123–125 of D.C. of T.S.S.M.L.

fresh light in clarifying certain notions relating to Girirāja Kavi[2] and also serves to point out once for all that he is quite different from Girirājabrahmam, the paternal grand-father of S'ri Tyāgarāja.

The geneological details of Girirājakavi, brother of Kavigiri are given under.

Gopālamantri + Ceṅgamāmbā
↓
Aubalanna (Married Jānakamma)
↓

↓	↓	↓	↓
Gōpanna	Girirāja Kavi (court poet of Tanjore during the reigns of Śāhaji II and Śarabhōji)	Vēṅkaṭa	Kavigiri alias Vēṅkaṭagiri; Author of *Rukmāṅgada caritra* and *Abhinayadarpaṇa*.

Again the colophon to *Abhinayadarpaṇa*[1] mentions in clear terms the family name, gōtra and the parents of Girirājakavi.

iti śrīkamalāmbikāvimala kṛpālabdha sāhitya kalāvatamśa *salōhitagōtrāhobalāryaputra darbhakulapāvana girirājakavi varānuja* vicitrarāyavatamsa praṇitambaina abhinayadarpaṇam-banu mahāgranthambuna dvitīyānubimba mannadi sampurṇam/

ఇతి శ్రీ కమలాంబికా విమలకృపాలబ్ధ సాహిత్యకలావతంస
సలోహితగోత్రాహోబలార్యపుత్ర దర్భకులపావన గిరిరాజకవివరానుజ
విచిత్రరాయావతంస ప్రణీతంబైన అభినయదర్పణంబను మహాగ్రంథం
బున ద్వితీయానుబింబమన్నది సంపూర్ణము.

Girirājakavi was the second son of Aubalanna and Jānakamma. He belonged to the Velanādu Telugu

1. *Abhinayadarpaṇam*=by Vicitrarāyavatamsa D. N. 718, pp. 300-301 of D.C. of Tel. Mss. in T.S.S.M.L.

Brahmin family and was born in Āpastamba Sūtra and Lohita gotra. His family name was Darbha Vamśa.[1]

asmatkulakramambadiyē ṭṭulanina
darbhavamśāmbhōdhi tāravibhuñḍu
suguṇuḍāpastambasūtruḍuttamaḍu......
lōhitagōtruḍalōlavurtanuḍu
gōhirasamakirti Gōpālamantri......
cēñgamāmbikayandu sriminçagānce
viditaśāstrapurāṇaviduṇaubhaḷanna...
jānakāmbaku ñityasantosamodava
....
....
mārtāṇḍakulaśāhamahipālusabhanu
kīrtikēkkinavāḍu Girirājasukavi
saṅgitakalarahasyamugannavāḍu
....
kamalāmbikālabdhakavitāvitāna
Kavigiriyanupēru kalisinavāḍu

అస్మత్కులక్రమంబది యెట్లనిన
దర్భవంశాంభోధి తారావిభుండు
సుగుణు డాపస్తంబసూత్రు డుత్తముడు...
లోహితగోత్రు డలోలవర్తనుడు
గోహీర సమకీర్తి గోపాలమంత్రి
చెంగమాంబికయందు శ్రీమించ గాంచె
విదిత శాస్త్రపురాణవిదు నౌబలన్న
జానకాంబకు నిత్యసంతోష మొదవ
....
....

1. *Rukmāngada Caritra* — By Kavigiri — D. No. 363, pp. 123-125 of D.C. of T.S.S.M.L.

మార్తాండకుల శాహమహీపాలసభను
కీర్తికెక్కినవాడు గిరిరాజ సుకవి
సంగీతకులరహస్యము గన్నవాడు
....
కమలాంబికాలబ్ధ కవితావితాన
కవిగిరి యనుపేరు కలసినవాడ

Further, Kavigiri takes pride in referring to himself as the brother of the illustrious poet composer (sukavi) Girirāja, who was a shining jewel in the court of S'āhaji, the abhinava bhōja and sāhitya bhōja of Tanjore. Girirāja is also eulogised by his brother as having obtained a commendable mastery over the intricacies of the art of music.

A comparison of the family geneology of Girirājakavi and that of S'rī Tyāgarājaswami, is essential here as it serves to determine that they are two different composers.

The Walājāpet manuscripts contain important materials concerning S'rī Tyāgarāja's life and family details.[1] The Tyāgarājās'ṭakam composed by Wālājapet Venkataramaṇa Bhāgavatar, the saint composer's disciple, in praise of his guru, begins thus :—

Śrīmatkākarlavamśābdhi candrāmalasutējasē |
Pūrṇāya puṇyarūpāya Tyāgarājāya maṅgaḷam ‖

श्रीमत्काकर्लवंशाब्धिचन्द्रामलसुतेजसे ।
पूर्णाय पुण्यरूपाय त्यागराजाय मङ्गलम् ॥

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1. P. Sambamoorthy — Walajapet paper manuscripts — Music Academy Journal 1947, pp. 115-129.

That S'rī Tyāgarāja belonged to Kākarla Vams'a is again established by the great composer himself in his opera, *Naukā Caritra*

Kākarlāmbudhi candruḍu
Śrīkaruḍagu Tyāgarāja cittanivēśā |
Naukācarita monarceda
Śrīkāntā cittagimpu Śrīraghurāmā | [1]

క. కాకర్లాంబుధిచంద్రుడు
శ్రీకరుడగు త్యాగరాజచిత్తనివేశా !
నౌకాచరిత మొనర్చెద
శ్రీకాంతా ! చిత్తగింపు శ్రీరఘురామా !

The '*Kuttālam S'uvaḍi*' has records of the saint's life and his family particulars. It is said that the S'uvaḍi was written by Tanjore Rāma Rao, one of the direct disciples of S'ri Tyāgarājaswami, during the life-time of the great composer and Rama Rao predeceased his guru. This S'uvaḍi which forms an useful section of the Wālājapet manuscripts offers substantial and highly authentic material on S'rī Tyāgarājaswami. The family geneology of the great composer as furnished by this manuscript is given below.

Pañcanadabrahmam
↓
Sadāśiva brahmam | Sadānanda Brahmam | Saccidānanda brahmam | Bāla Brahmam | Girirāja brahmam

Girirāja brahmam
↓
Rāmabrahmam + Sitāmba (also had 5 sons)
↓
Pañcanada-brahmam | Pañcāpakeśa-brahmam | Tyāgarāja-brahmam

1. *Naukācaritra* — Ed. with Intro. by P. Sambamoorthy. 1962.

Girirājabrahmam was the youngest of the five sons and none of the four brothers was known as Kavigiri. Brahmam is said to be their family title. Girirājabrahmam was also known as Subramaṇya Bhārati. It has been reported that Girirajabrahmam flourished during the reign of S'āhaji and received liberal benefactions at his hands.[1] According to Subbarāma Dīkshitar, the grand-father of S'rī Tyāgarāja Swami was the author of Vedanta kirtanas and yakṣagānas and that he adorned the Court of S'āhaji. Rāmabrahmam, his son was an expounder of the *Rāmāyaṇa* in the Court of Tulaja (1763–1787) who extended unstinted patronage to him.[2] Moreover, a kīrtana beginning with the word "Māyā in vancana naḍavadu in Kambhōji-rāga, Ādi tāḷā and published with notation in *Sangīta Sampradāya pradars'ini Anubanda* –Part 3 –P. 60, has been ascribed to Girirāja Kavi. The song reflects a scholarly style and also breathes the advaitic philosophy. It contains the mudrā 'Girirājendra'. It may be interesting to note that the signature found in the padas, and yakṣagānas referred to above and available in manuscripts at Tanjore library also happens to be 'Girirājanuta' etc. Under the circumstances, it is rather difficult to find out which of the two Girirājas was the composer of these songs. Whoever might be the author of these compositions, it is now revealed on the evidence of the genelogical data that Girirāja Kavi, the brother of Kavigiri of Dharbhāvams'a is definitely not S'rī Tyāgarājā's grandfather viz., Girirāja Brahmam.

Even in the yakṣagāna plays ascribed to Girirāja Kavi, excepting the 'Girirāja' mudra, no further clue to

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1. *Srī Tyāgarāja — A study* — C. Tirumalai Naidu, S. T. Press. A.D.
2. S.S.P.S. — Vol. 1. Vide Intro.

the family geneology or family name "inti peru", which will be of great help in deciding their authorship, can be had. However, the available references of authentic nature and also the internal evidence noted above are more than enough to prove beyond doubt the existence of Girirāja Kavi of Darbha Vamsa and Girirāja Brahmam of Kākarla Vams'a as two distinct personalities.

The question that naturally arises next is whether or not Girirāja Kavi and Girirāja Brahmam are contemporaries. If it is to be positively presumed, then who is to be credited with the authorship of the s'ṛngāra padās and the musical plays dedicated to King Sāhaji, as all of them have invariably the Girirāja mudra.

The contemporaneity of Girirājabrahmam with Sāhaji, does not seem to have practical basis. The existence of Rāma Brahmam and S'rī Tyāgarāja as contemporaries of Tulaja II (1763-1787) and Sarabhōji II (1798-1832) respectively is a fact that can be proved. But it seems hardly practicable to place Girirāja Brahmam, the grandfather of S'rī Tyāgarāja as a contemporary of S'āhaji II (1684-1712). The intervening period between S'āhaji II and Tulaja II is considerably long and will not subscribe to the supposition of Girirāja's contemporaneity with S'āhaji II. Thus this historical evidence serves to establish the fact that it was Girirājakavi of Darbha Vams'a who adorned the court of S'āhaji II and not S'rī Tyāgarāja's grandfather. As such it was Girirājakavi, in the capacity of a court poet was the author of all those erotic padas and yakṣagānas in praise of his patron, S'āhaji.

The points that are set out in the foregoing treatment may be summed up:

1. Girirājabrahmam and Girirāja Kavi are two distinct composers.

2. Girirāja Kavi, the brother of Kavigiri, belonged to Lohita Gōtra and Darbhavams'a and was the court vidwan during the reign of S'āhaji. He was an illustrious composer of s'ṛngāra padas and musical plays in honour of his patron.

3. Tyāgarāja's grand father, Girirāja Brahmam of Kākarla vams'a could not have possibly flourished in S'āhaji's Court as it is till now understood; also he was not the author of s'ṛngāra padas and yakṣagānas addressed to S'āhaji II. The advaita kīrtana published in *Sangīta Sampradāya Pradars'ini* might have been composed by him.

The contribution of Girirāja Kavi

The author of the erotic padas and yakṣagānas extolling S'āhaji and S'arabhoji with the mudra 'Girirāja' must have been an eminent scholar in Telugu and Sanskrit, besides being a fine composer in music. About two hundred such s'ṛngāra padas are preserved in the manuscripts, with the full text; the names of the rāga and tāla are indicated on the top of the songs. For some padas, the rāga and tāla are not marked.

The kings have been identified as the nāyakas in these compositions and the various mental states of the damsels in love are depicted in a lucid manner. Girirāja must have digested the work '*S'ringāra Rasa Manjari*' and other treatises relating to the subject of erotics. It is highly probable that he derived inspiration from Kṣētrayya, whose padas on Lord Muva Gōpāla served as models for all later composers of such form. About a hundred and fifty padas

of this composer are available in honour of S'ābaji alone.[1] In the absence of notation we are not able to assess the musical worth of these songs. Yet a perusal of the long list of rāgas, representative of the ghana, naya and rakti group, throws sufficient light on the musical atmosphere of the court, the most popular ragas and the general trend of music during the author's time. Of the rāgas Āhiri, Surati, Kāmbhōdī, Tōḍi, Rēvagupti, Atāṇa, S'ankarābharaṇa, Goulīpantu, Pantuvarāḷi, Bhairavi, Gummakambhōdi, Saindhavi, Savēri, Kurinji, Asāveri, Madyamāvati, Mangaḷakais'iki, Tōdi, Gouri and Sāranga are frequently used. Hindustani rāgas like Toya Asāveri, Immānkalyāṇi, Jejevanti, Brindāvani, Nāyakikanara, Bibās, Jogi asāveri, Mallāru and Bilāval (*S'ankarābharaṇa*) are also used by the composer. In the history of Karnātic music Girirāja happens to be incidentally the earliest to compose in the rāga, Brindāvani and Dvijāvanti. The impact of north Indian music on our system is seen for the first time in the choice of some of their rāgas, tālas and musical instruments like Taus.

In one of the manuscripts[2] containing padas in praise of S'arabhōji, is found a beautiful svarasthāna pada in Tōḍi rāga and Ata Taḷa. It is a fine piece with jathis, svarāksharas, rāga mudra and nāyaka mudra. The idea of composing songs with the above mudras and with svarāksharas was prevalent even during Girirāja's time. The following song reflects his elegant style and literary merit.[3]

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1. *Sāharājapadamulu*:— D. 854, D. 449 of Des. Cat. of Telugu Mss. T.S.S.M.L.
2. D. N. 448 — of Der. Cat. of Telugu Mss. T.S.S.M. Library.
3. D. N. 854. D.C. Telugu Mss. T.S.S.M. Library.

Rāga: ***Tāla***

Kāliki suratavēḷa jaladamai tōcenu

Alivēṇi kuntalamulaniyeḍu celuvumīrina cīkaṭi tanara

Palumāru aladāni bāgagu mēnanēḍi
Tolakari meṛapu nilukaḍai meṛaya
Gāravamuna dāni gaḷaravamulaneḍi
Mīrina uṛumulu mikkili celaga

....

Sarasuḍaina *S'āhendrumanasanē* māyūramu
Kanakāṅgi ghanamu jūci tanarucuṇḍa
Sarasuṇḍu *Girirāja* sannutuṇḍapuḍu
Pariparividhamula marukēḷi kūḍe

రాగము తాళము

కలికి సురతవేళ జలదమై తోచెను

అలివేణికుంతలములనియెడు చెలువుమీరిన చీకటి తనర.

పలుమారు అలదాని బాగగు మేననెడి
తొలకరి మెఱపు నిలుకడై మెఱయ
గారవమున దాని గళరవములనెడి
మీరిన యుఱుములు మిక్కిలి చెలగ

....

సరసుడైన శాహేంద్రు మనసనే మయూరము
కనకాంగి ఘనము జూచి తనరుచుండ
సరసుండు గిరిరాజసన్నుతుండపుడు
పరిపరివిధముల మరుకేళి కూడె.

Also Girirāja had invented new rāgas and named them after his patron viz., S'arabharāja candrikā, S'arabha lalita, S'arabha kalpam, Suranidhi and S'arabhanaḷiṇa. The melodic individuality of these rāgas is however not known.

As a composer of yakṣagānas, Girirāja excels himself. Yakṣa gānā plays were very popular at Tanjore then. He

was the author of the five musical plays in Telugu, namely, *Sarvāṅga sundarī vilāsam*,[1] *Rājamohanakoravañji*,[2] *Rājakanyā pariṇayam*[3], *Vādajayamu*[4], and *Līlāvati kalyāṇam*[5]. All these are still in manuscript form.

Rājamōhana Kuravanji celebrates the love of the heroine Rājamōhini for the monarch S'āhaji. It consists of dvipadas, darus, dialogues and mangalam. When the king sets out in procession, the heroine falls in love with him and pines for him in the S'ṛṅgāravana. She chides the moon and the southern breeze in Viraha. Highly rakti rāgas like Ābiri and Mukhāri are used in this context, for realistically portraying the pangs of love. Finally, the heroine sends a love message through her parrot to her lover in a daru set in Bhairavi rāga. The advent of the Koravanji is indicated in a prāvēs'a daru, who reads the palm of the heroine, and foretells the happy union of the couple. In keeping with the Koravanji technique. Girirāja has introduced the characters of Singi and Singan. The last sobhāna mangaḷam gives the name of the composer and of the patron.

> Śrī karuniki rājaśēkharuniki
> *Girirājapaluniki* dhara sarasuniki
> Vāsavanibhuniki vara*Sāhityabhōjuniki*
> *Mā Sahendrarājēndruniki* maṅgalam.
>
> శ్రీ కరుణికి రాజశేఖరునికి
> గిరిరాజపాలునికి ధర సరసునికి

1. D. N. 658-662; p. 273-274 of D.C., T.S.S.M.L.
2. D. No. :09, p. 205 of D.C., T.S.S.M.L.
3. D. No. 568-569; p. 236 of D.C., T.S.S.M.L.
4. D. 598-601; p. 250-251.
5. D. No. 587 — p. 244, D.C. of Telugu Mss. T.S.S.M.L.

దానవనిభునికి వరసాహిత్యభోజునికి
మహాశాహేంద్రరాజేంద్రునికి మంగళం.

The yakṣagāna '*Līlāvatīkalyāṇa*' deals with the marriage of Līlāvati with S'arabhoji.

The poetic excellence of Girirāja is clearly revealed in the fine musical style of his padas and yakṣagānas. The use of gadya sāhitya and padya sāhitya in *Kaiśiki riti* is remarkable. The presence of prosodical embellishments such as anuprāsa, yamaka and antyaprāsa lend special beauty to the form. For most of the padas, there are plural caraṇas and those with jatis or s'ollukkattus were intended for dance. In short, the author of these compositions, was proficient in Saṅgīta and Sāhitya and his musical works stand as proof of his literary and musical scholarship.

Soma Kavi

We are introduced to this hitherto unknown composer of s'ṛṅgāra padas in fine Telugu by his elegant compositions in praise of S'āhaji Mahāraja. It is possible that he flourished in the court of S'āhaji and was also a contemporary of Girirāja Kavi, the illustrious author of yakaṣagānas and erotic songs. About seventeen padas with the signature 'Soma Kavi' and dedicated to his patron, are traceable in an unpublished manuscript[1] in Saraswati Mahāl Library, Tanjore. The style of the compositions bears similarity with that of Girirāja and in certain cases excells itself. The choice of appropriate words, capable of artistic expression and use of fine, easy flowing poetry are the remarkable characteristics of his songs. It is a matter

1. D. No. 449 D.C. of Tel. Mss. T.S.S.M.L.

of regret that the details of rāga and tāḷa are not marked for most of these songs. The bare text of the songs alone is available. The poetic talent of the composer, his intellectual profundity and scholarship are displayed in full in the grand sāhityas of his pieces.

Somakavi belongs to that class of composers about whom biographical details are not traceable. On account of the fine style of the sāhitya, these songs may be popularised. The pada in S'aṅkarābharaṇa rāga is a fine piece of creative work and reflects the dignified style of the composer. The full text of this song is given under.

Rāga: Śaṅkarābharaṇam *Tāla*:

P. Bālanu nē cāla bālanu nē cāla
S'āhabhūpāla.

C. Māvāru peṇḍlivēḷa paiḍi muḍicināru
Gēlisēyakurā veṇta veṇta tirigi gubbalaṇṭi
Nāḍu kemmōvi paluganṭu cēsēvurā
Iṭuvaṇṭi vagalu mānarā.

Adaru bedaru lēka nīvicca dalanci mellana
Madanugṛhamupai ceyi vēsēvu mēragādurā
Pakkacēri nanumigula kokkōkavidhamulanu
Grakkuna ērā ēlavu ghana *Sōmakavinuta.*

Vāsudēva Kavi

Vāsudēvakavi was another eminent composer of Tamil padas, who adorned the court of S'āhaji. To him are ascribed about hundred and more padas which are mainly erotic in content and are addressed to S'āhaji, the celebrated hero of all these songs. Particulars of rāga and tāḷa are not traceable. He was perhaps one of the favourites of the ruler and had praised the musical accomplishments of his patron in affectionate and

euologising terms as Sangīta S'āstra Vyāpāra, Sangīta rasalīlā, Sangīta lōla, Sangītatil birudu pātramām etc. Except that he was a court poet, nothing further is traceable about the family and private life of the composer.

That he was a versatile composer is easily revealed by his compositions. Being a linguist, he had composed in Tamil, Telugu, Sanskrit and in maṇipravāḷa. The total number of his padas is about fiftyeight. Most of them are in Tamil, while there are about forty two in Sanskrit. A few are in Telugu and maṇipravāḷa. The Sanskrit[1] pieces reflect a good style and reveal the scholarship of the author. All these compositions contain the mudra 'Vāsudēvakavinutha' and also the patron's name. The sāhitya has its poetic excellence and must have presented a fine scope for dance and music.

It was an age when royal patrons took exceptional interest in fostering music and dance. The Nāṭyas'ālā attached to the royal establishments had a retinue of musicians and dancers. The abhinayapadās were probably composed for purposes of being utilised in the performances, held frequently in the royal establishments. On the model of the padas of Kṣetrayya, bhāva padas in Tamil which afforded immense scope for expressing the subtle feelings came to be composed in large numbers, thus resulting in the emergence of a rich crop of such padas. It is probable that these compositions dedicated to the patron, formed the repertoire of the court dancers. The following song was intended to arouse the king from slumber. Herein a list of few morning rāgas sung by the musicians on the specific occasion is available.

1. B. No. 11649 T.S.S.M.L.

suprabhātam suprabhātam *śahajīrājanē*
suprabhātam sukavibhōjanē
suprabhātam bhōsaleśanē
suprabhātam sāmi ||
Indiradikkinil aruṇakāntigal

Iyaluḍanē vistāramāccudu
vindaiśēr aravinda vāsanai viśudippōdu ||
pāḍagar desākṣiyuḍan bhūpāla dēvagāndhāri
muzhaṅgugirār
kūdiye *vāsudēvakavi* padam pādugirār
maḍavār neḍupugaz śēr *śahajirājanē* nitya śōbhanam
dēvarīrukku
vēḍikkai yadēcchaiyādānattu vēḷaiyidu sudinam ||

Vāsudevakavi is also the author of a fine Sanskrit work called '*Dautya pañcakam*'. It consists of five darus and each of these is preceded by a crisp s'lōka which serves as prelude to the songs. The *Dautya pañcakam* is highly erotic in content and tells about the love of a courtesan for King S'āhaji. The various forms of love messages through birds, animals, clouds and human beings have been beautifully portrayed. That the author has dedicated this work to his patron S'āhaji is revealed in the s'lōka given under.

Śrī śāharājamabhivīkṣya vimōhitāyāḥ
taddautyapañcakamaham sarasīruhākṣyāḥ |
śrī vāsudēvakaviradya vadāmi vāṇīm
pādāmbujātayugaḷam śirasā dadhānaḥ ||

(*Daūtya pañcakam*)

Vāsudeva Kavi has adopted a fine and scholarly style in his Sanskrit compositions.

Besides, a set of nine compositions in Sanskrit called *Navaratnamālika* in honour of S'ahaji is ascribed to the

composer. It is obvious that all these songs were quite popular in the court. Further more, these Sāhityas stand as important proof of S'āhaji's unstinted patronage to composers of song and literature in Tamil. The musical structure of these sāhityas could not however be traced. Though these songs may not be of much practical value at present in the absence of notation, their historical and technical significance cannot be set aside. References to the musical accomplishments of the respective patrons are interwoven into the texture of the sāhityas of the songs. Again, they provide technical details that are useful for tracing the history of musical forms in their structural aspects besides giving additional clue to the most popular rāgas, their names and musical forms of the particular period. Thus from the point of view of research in music the importance of these compositions of the court poets may not be overlooked.

Rāmabhārati

It is well-known that the court of S'āhaji II was fragrant with the aroma of Marathi, Sanskrit, Telugu and Tamil scholarship. Tamil literature and song received equally fresh encouragement at the hands of the scholar prince. Rāma Bhārati was a profound scholar in Tamil He was one of those famous composers of erotic padas. in Tamil in praise of S'āhaji, who adorned the court of Tanjore.

That he was also known as Panchanada Rāma Bhārati, is deducible from the text of one of his songs. We may also infer that the composer hailed from 'Panchanada' popularly known as Tiruvaiyār. No authentic information is traceable with reference to the life of the author.

His compositions are mainly erotic in nature, with S'āhaji as the kritināyaka and were perhaps meant to be sung and danced by the court dancers. They are on the model of the padas of Girirāja. These compositions depict the love of a lady towards king S'āhaji who is the nāyaka. The nine rasas have been admirably portrayed. Different types of nāyakis have been represented and there are padas for every conceivable situation and for each type of nāyaki. The music of these padas is not available. The sāhitya is full of prosodical excellences and bristles with yadugai and monai beauties. Here is the text of a song taken from the manuscript entitled 'Rāmabhārati Padas' which is illustrative of the poetic style of the composer :—

Rāga : *Tāla :*

P. Mōha migavānēnē mōḍiyenmēl śeyvanēn
Sāharāja bhūpāla! sarasa saṇgītalōla!

A.P. Madanan kaṇaiyāleyya madiyam śendazhal peyya
Adakkakkūdāden śeyyē unnai nambināḷē

C. Orunāḷum piriyenē ennakuraiśeydenē
Innum unbārandānē
Ēkabhupati pālā! *Rāmakavikkanukūlā*
Śāharāja Bhūpāla! Tazhuvum vañjiyar lōla!

In addition to the regular musical compositions, Rāmabhārati has also left behind beautiful poetic stanzas, such as varṇam with jati, tāzhis'ai, ās'iriya viruttam, kalippa etc. The total number of his compositions being seventy four includes forty-nine s'ṛṅgāra padas and several types of versification.[1] In one of his ās'iriyaviruttam, he has brought out in eloquent terms the noble and heroic qualities of S'āhaji, the hero of the pieces.

1. *Ramābhatāri padas*—B. No. 11654 T.S.S.M.L.

Pattābhirāmayya, Sītārāmayya – and Vasanthappa – Pada Composers.

These three personalities were pada composers in Telugu and flourished during the reign of S'āhaji. Their padas are found in the manuscript entitled 'padālu'[1]

Pattābhirāmayya has to his credit seven s'ṛṅgāra padas for which particulars of rāga and tāla are absent. Sītāramāyya's padas numbering about nine, have rāga and tāla indications. These have 'Tyāges'a mudra' and are dedicated to their patron, who was himself an illustrious composer of many a fine pada with Tyāges'a mudra in praise of God Tyāgarāja of Tiruvārur. Rāgas such as Mangalakais'iki, Karṇātakasāvēri, Pāḍi, Kalyāṇi, Sāvēri, Bhairavi and Bēgada are used for some of the padas. To Vasanthayya, are ascribed twelve s'ṛṅgāra padas. The padas of the above mentioned composers do not come up to the level of excellence in poetic conception, evident in those of Girirāja kavi and Somakavi. However these three names may be grouped under the list of vāggeyakarās who belonged to the period of S'āhaji.

Melaṭṭūr Vīrabhadrayya

Among the composers who flourished in the first half of the 18th century and whose services are inestimable to the lakṣya of Karnatic music, Melattūr Virabhadrayya is a significant name. He was also referred to as Chowkam Vīrabhadrayya. His contributions to the growth of art music are pioneering in nature but have not been sufficiently known. An investigation of the contents of the music manuscripts at Tanjore Library[2] reveals the existence

1. D. No. 456 D.C. of Tel. Mss. T.S.S.M.L.
2. Mss. with B. No. 11616—T.S.S.M.L.

of the compositions of Vīrabhadrayya in the shape of svarajatis, varṇa, rāgamālikā, tillānās and kīrtanas. Further, an analytical study of these compositions establish the fact that Vīrabhadrayya is the earliest to compose the musical forms namely, svarajati, varṇa, rāgamālikā and tillānā. On account of this fact he came to be known as Mārgadars'i Vīrabhadrayya.

Vīrabhadrayya was a contemporary of Pratāpasimha Mahārāja of Tanjore (1739–1763). He was a prolific composer and signed his compositions with 'Achyutavarada' and 'Pratāparāma' mudras. The village in which he lived and also known after, was the famous Melattūr, the centre of bhāgavata amela nāṭaka and dance tradition. The village was originally called Achyutapuram and was named after the famous Achyutappa Nāyak of Tanjore. Tradition has it that the nāyak ruler himself, a lover of fine arts, gave away free gifts of lands and villages to the Telugu families of scholars, musicians and composers who had taken shelter in the Kāveri delta after the fall of the great Vijayanagar empire. One such village commemorating the munificent patronage of Achutappa Nāyak was Melattūr, which was consequently renamed as Achyutapuram. The village grew to be the stronghold of dance and drama, and in subsequent stages produced experts in bharata s'āstra. Melattur became sacred for the two shrines of Unnatapurīs'varar and Varadarāja Perumāl, who were worshipped as the presiding deities of the place. Though Melattūr is a S'ivakṣētra, the shrine to Nṛsimha is held in great reverence and the enactment of the bhāgavatamela nāṭakas composed by Melattūr Venkatarāma S'āstri has all along been offered as regular items of worship to Lord Nṛsimha on the occasion of the annual celebrations in the temple precincts.

Excepting the valuable account of Vīrabhadrayyā available in Sangīta Sampradāya Pradars'ini touching upon his contribution briefly, very little is known about the life of the composer. According to Subbarāma Dīkshitar, Vīrabhadrayya was a Mulikinādu Telugu Brahmin. He had a commendable knowledge of rāgas, bharata s'āstra and sāhitya. He was the preceptor to Rāmasvāmi Dīkṣita, the father of Muttuswāmi Dīkṣita, one of the Musical Trinity of South India. Again in his line, flourished at a later date the eminent composer of dance-dramas viz., Melattur Venkatarama S'āstri. It is held that Vīrabhadrayya migrated from north to Tanjore and was desirous of winning the royal favour. He waited patiently for a weary length of time on the banks of the river Vennār so that he could attract the notice of the Tanjore king who would be passing that way to temple for daily worship. The learning, character and accomplishments of Vīrabhadrayya, very soon brought him due recognition at the Rājā's hands, who honoured him in a befitting manner.

Contribution of Virabadhrayya

Vīrabhadrayya was a versatile composer. He was proficient in Sanskrit, Telugu, Tamil and Marāthi. He was an excellent composer of varṇa, svarajati, rāgamālikā, tillāna and kīrtanas. Most of his songs are in Telugu, a good number in Sanskrit, while there are a few in Tamil and Marathi. His compositions in general, reflect a very musical and chaste style, characterised by simplicity coupled with easy flow of melody and thought. He has affixed the mudra 'Achyuta varada' in most of his songs and in some others, the names of the presiding deity

of the Siva temple at Melattūr viz., Mūdandīs'a or Unnathapurīs'a also occur.

Vīrabhadrayya must have been a Dēvi bhakta and digested the Devi stōtras such as Devi Tris'ati and Soundaryalahari. His songs in Sanskrit containing expressions from these stōtras, testify to this fact. These compositions are replete with rhetorical beauties like anuprāsa, antyaprāsa and vṛtyanuprāsa. The following song in Mānji rāga and Ādi tāḷa is a fine specimen of his literary scholarship.

Rāga: Māñji *Tāla*: Ādi.

Pallavi

Māmava jagadāmbike śivapriyāmbike
kōmalagātre dēvi kumbhajanustōtre kuvalayadaḷanētre

Caraṇam

1. Candrakalāpe dēvi śāmbhavasamlāpe sakalāgamarūpē |
2. Himagiribāle śritajanaparipāle ramaṇīyaguṇaśīle |
3. Āsyasarojē dēvi avitasusamāje *acyutavaradānujē* |

His Telugu kritis exhibit mastery of language and portray fine sentiments and admirable style of execution. Here is an instance.

Rāga: Maṇiraṅgu *Tāla*: Ādi.

Pallavi

Abbabba tāmasamēla sokayyā *Acyuta Varadayya*

A. Pallavi

Nibbaramuga nī salipina dṛdhabhakti
Neravau adi nāku varuvan

Caraṇa

1. Akkarato munnu Prahlādu cāla
Mrokki ninu vēḍaga.

Ukku kambamu nuṇḍi veḍali anāḍu
Ōho paṇḍligilincina vekkasamau.
Abbabba tāmasa Śrīrāmā

2. Dantirājalanāḍu makaricēta cikki
Ententō mōraliḍaga vini ala
Garutmantuni bāga a............nna Vēgamē
Vaccinantalanta yo Śrīrāma
.........................Varamohanā*cyutavaraduni*
Kanunē ganna...

In the historical evolution of musical forms, Vīrabhadrayya is found to be the earliest composer of 'svarajati'. His svarajati in Huseni rāga is in Telugu and represents a masterpiece in the rāga. It became so popular that attractive svarajatis on the model of the above arose subsequently.[1]

The Huseni svarajati is set in Ādi Tāḷa and is in praise of Lord Varadaraja of Melattūr. The names of the sthala and devata occur in the anupallavi section. It depicts the theme of madhura bhakti and is a fine specimen of artistic finish and fertile musical imagination. The entire svarajati consists of two sections viz., the shorter section comprising pallavi, anupallavi and the passage of jati. The second section consists of caraṇa, caraṇa svaras and a concluding jati appendage. The rāga bhāva is easily evoked even at the outset in full by frequent emphasis on the ṛṣabha note which is the jīva svara of the rāga. Since it is mainly a dance form, it is excellent from the rhythmic point of view. The piece is usually started from the charaṇa "Ou ruā rā sāmi vinara" since the music of the same is very captivating and lively begining as it does on the jīvasvara of the rāga.

1. 'Emayaladira' in Huseni is in praise of Śrī Mallarji 'Emandayānara is ascribed to the joint authorship of Venkatarāma Śāstri and Adiappiah.

Vīrabhadrayya has to his credit another svarajati in Mōhana rāga, Ādi tāḷa with the opening sāhitya 'modi sēya mergādani'. It comprises pallavi and seven svara sāhitya passages. The absence of jati passage is to be noted. The mudra 'Achyuta varada' is found in the pallavi section itself :—

Mōdi seya mēragādani tōḍi tēvē nā sāminī
iṭulēni marulu jēndina nanunēdu śrī *acuta vardunī* cāla ||

In the evolution of the svarajati composition, those without jathis emerged later.

In addition to svarajatis, Virabhadrayya was one of the earliest composers of the varṇa composition. Husēni was perhaps his favourite rāga and we find a varṇa again in this rāga in ata tāla with the beginning words 'dayajūda valayini vyāla tāmasa myāla'. The mudras of Mudandīs'a and Unnatapurīs'a are present here. Besides, there are also varṇas in rāgas viz. Kannada, Ānandabhairavi, Punnāgavarāḷi and S'uddhasāvēri.

Again the credit of having composed the earliest rāgamālika composition goes to Vīrabhadrayya. The rāgamālika "nā mohanānguni yi vīrahambu * * * nannelusrī Achyutavaraduni in six rāgas viz., Mohana, Tōdi, Varali, Hus'ēni, Nata and Kannada is fine piece with ciṭṭasvara and rāga mudra for each section.

There is a pancarāgamālika using five rāgas viz., Sāraṅga, Kalyāṇi, Bhairavi, Sāvēri, and Bilahari and it contains both ciṭṭaswara and rāga mudra.

Rāmasvāmi Dīkṣita who was the father of S'rī Muttuswami Dīkṣita learnt music from Vīrabhadrayya, and emerged as one of the eminent composers of rāgamālikās and cauka varṇas in the subsequent period.

Further a number of kṛtis of Vīrabhadrayya are available in rakti rāgas such as Ānandabhairavi, Sahāna, Bhairavi, Kedāragaula, Sāvēri, Saurāṣṭra, Atāna, Kalyāṇi, Nīlāmbari, Mōhana, Sankarābharaṇa, Kāpi, Husēni, Pharaj, Māñji, Madhyamāvati, Maṇirangu, Goulīpantu, and Bilahari. Surutti Mallār is a rare rāga occuring in his songs. The notations for some of his kritis, svarajatis, and varṇas are available.

Of particular interest is to consider Vīrabhadrayya as the pioneer composer of the musical form tillāna. The earliest example of a tillāna is to be found in the following composition set in Pantuvarāli rāga and Ādi tāla. It is to be noted that a jati passage figures at the beginning as well as at the conclusion of the piece.

Dāni tillillāna tānatandari nādiridirinā
tandiridirinām tillillānām dattillānā
tirinām daritillāna tirinyā ||
....................ēlu kōrā jila jila jila
manucun tamigaligēnu idugō sarasanika
ipuḍu ac yutavaraoā nannu ||

Tillānas are excellent dance items and provide an attractive and lively finish to the concerts. Towards the close of 19th century prominent tillāna composers like Patnam Subramanya Iyer, Mahāvaidyanātha Iyer, Tanjore Quartette, and Kunrakkudi Krishna Iyer flourished. There are tillānas in Marāthi composed by the Rājas themselves. It is evident that the north Indian musical form tarānā became popular in Tanjore as early as the period of Virabhadrayya, who thereupon composed the one in Pantuvarāli. Considering the sublimity of sāhitya and the artistic finish the compositions of Vīrabhadrayya deserve to be popularised.

Songs dedicated to the Divine are of ennobling value to humanity and such sāhityas containing lofty ideas stand the attrition of time and continue to inspire the future generations though their musical settings are not traceable.

sapaṅkāpi kavērvāṇī harināmāṅkitā yadi |
sā vāṇī saphalā jñēyā nishphalānyasamāśrayā ||

It is the need of the hour to trace such composition of our vāggeyakāras and by setting them to dignified tunes give them musical life.

Kavi Mātṛbhūtayya

Kavi Mātṛbhūtayya lived before S'rī Tyāgarāja and is known to posterity as the celebrated composer of the Trīs'iragiri padas viz., songs dedicated to S'rī Mātṛbhūtes'a, the presiding deity of Tiruchirapalli. Only about five of his padas with the Trīs'iragiri mudra are traceable in certain old publications of songs. S'rī Subbarāma Dīkshitar in his introduction to Sangīta Sampradāya Pradars'ini has recorded the following valuable account of this composer. According to this, Mātrbhūtakavi led a life of dire poverty. Tormented by its severity, he was driven to utter despair and decided to put an end to his life in the Ganges. He appealed to his Iṣṭadēvata in a moving song with the beginning words "Kās'ikkappaṇa" (the rāga and tāḷa as well as the text of the song are not traceable). Thereupon he was blessed by Lord S'iva who directed him to King Pratāpasimha, the then Maratha ruler of Tanjore. In the meanwhile, the monarch who was equally a staunch devotee of S'iva, was duly informed in his dream about the arrival of Mātrbhūtakavi to his court. Thus came the composer to Tanjore, the homeland of munificent patronage and the nursery of fine arts. It is said that Pratāpasimha,

(?) presented him lavishly with costly presents and treated him with honour.

Beyond these details enumerated by Subbarāmā Dikṣitar, nothing is hitherto known about Mātṛbhūta's life and contribution to music. Among the precious collection of Telugu manuscripts preserved in the Saraswathi Mahal Library, it will be found that a fine yakṣagāna work entitled '*Pārijātāpaharaṇa nāṭakamu*'[1] was written by Mātṛbhūtakavi. The value of this unpublished work is enhanced because it has brought to light the life and accomplishments of the composer, and also provides interesting information pertaining to King Amarasimha of Tanjore (1787-1798) and his learned minister, S'ivarāyamantri.

The colophon to '*Pārijātāpaharaṇa Nāṭaka*' explains in unmistakable terms the parentage, education and about the accomplishments of Matṛbhūtakavi. The colophon to *Pārijātāpaharaṇa* is given below :

> idi śrī cōlasimhāsanādhyakṣa bhōsalapratāpasimharāja pūrvapuṇyaparipākasvarūpa yamunāmbikāgarbhasuktimauktikāyamāna *Amarasimha maṇḍalādhiśvara nāmānkitambaina* mantrimārtāaḍa śivarāyamantrikāritambaina *śrīmat-sugandhikuntalēśvara karuṇākaṭākṣavikṣaṇa* sudhāsārasañjanita caturvidhakavitānirvāhaka-śāṇḍilyagōtrapavitra *kavirangāryaputra* vidvajjana-vidhēya *mātṛbhūtakavi nāmadhēya praṇitambaina-pārijātāpaharaṇa nāṭakamu* |

According to the above, Mātṛbhūtakavi was the son of Rangāraya and belonged to S'āndilya gotra. They were Velanāḍu Telugu Brahmins. His ancestors were natives

1. D. No. 543 of D.C. of Tel. Mss. T.S.S.M. Library.

of Trichy from where the family later migrated and settled down at Tanjore. The birth of the composer was occasioned by the grace of Goddess Sugandhi kuntalāmbā, the presiding deity of Tiruchirappalli. He was hence appropriately named after Lord Mātṛbhūteśa. Even at the outset, the composer acknowledges that kavitva or the art of composing decended on him due to the grace of Śrī Mātṛbhūteśa who naturally became his iṣṭadevatā. Further he considers himself blessed in being endowed with a fine style, which is naturally elegant, flowing and spontaneous. He calls himself 'śṛṅgāra rasajñaḥ' and 'sarasa sāhitya madhura vāgjharī'.

That Mātṛbhūtakavi was an ardent devotee of the presiding deities of Trichy, an excellent poet and a composer of extraordinary merit is clearly revealed by his *Pārijātāpaharaṇa nāṭakamu.* In addition to the highly devotional kīrtanas, Mātṛbhūtakavi, was also a first rate composer of musical plays.

Pārijātāpaharaṇa was written at the request of Śivarāyamantri, the distinguished minister to King Amarasimha, who was himself a devout bhakta of Lord Candramaulīśvara and Śrī Rāma, besides being an erudite scholar and a well-known patron of learning. Mātṛbhūta eulogises his patrons as those who had crossed the ocean of learning viz., 'sarvavidyā pāraṅgata' and 'vidyābdhi pāraṅgatā Śivarāya dhīvaramani'. Amarasimha was the son of Pratāpasimha Mahārājā (1739–1763) and like his predecessors gave away free gifts of extensive sarvamānya lands to artistes and the religious.[1] Mātṛbhūta had

1. The Mss. with B. No. 11593 contains *svarajatis* and salāmdarus in praise of Pratapasimha and Amarasimha.

dedicated the yakṣagāna to Amarasimha for whose character, personality and accomplishments, the former had the highest regard. The following dvipada justifies this idea.

bhōsalavamśābdhi pūrṇendupēra
bhāsurakīrti sampannuṅipēra
dātaladātayau dhanyunipēra
mātali cōlarājyādhīśunipēra
dharakṣ pratāpamṛgeṇḍratanayunipēra
īravōṇḍu Amarasimhēṇḍrunīpēra
paramāṅkitambaina pārijatāpa
haraṇanātakamidi anuvumīraganu

In an eloquent style Mātṛbhuta explains the geneology of his patron in clear terms. That he flourished during the period of Amarasimha (1787–1798) is well established by internal evidence available in his *Pārijātāpaharaṇa*. Further Mātṛbhūta had referred to King Pratāpasimha as the illustrious father of Amarasimha while discribing the latter's family pedigree and the absence of any further reference to Pratāpasimha in the work is to be noted. The above circumstance suggests that Mātṛbhūta could not have been a contemporary of Pratāpasimha.

As explained in the work, it was S'ivarāyamantri who invited the composer to the court of Amarsimha and directed him to compose a fine work employing gadya, padya, and with navarasas in the same manner as Timmaṇārya composed '*Pārijātāpaharaṇa prabandham*' which earned for him the title "Mukku Timmanārya muddu palaku". On the successful completion of the musical play, king Amarasimha showered royal favours on Mātṛbhūta. Tradition has it that he was also presented

with two velis of nanjai lands near Tiruvaiyāru and a house in Vaidyanātham peṭṭai as free gifts by the ruler.

'*Pārijātāpaharaṇa Nāṭakam*' is a fine musical play in Telugu in five acts and belongs to the type of yakṣagānam plays as it has divisions into acts. The composer prefers to call it a nāṭaka and not an yakṣagāna. It consists of darus, dialogues, cūrṇika, dvipada, śobhāna and maṅgalam. The theme of this musical play is the well-known story of Satyabhāma getting enraged at Lord Kṛṣṇa for handing over the Pārijāta flower to Rukmiṇi and how Lord Kṛṣṇa finally appeases her by fetching the Pārijāta tree from 'svarga loka' after conquering Indra. The play commences with an auspicious song in Sanskrit generally referred to in the yakṣagaṇa sampradāya as toḍayam. This song is also signified as 'jaya' since the term jaya figures as the first word in every pada and is usually sung in Nāṭa rāga. The toḍayam occuring in *Pārijātāpaharaṇa* begins thus :

Jaya Jagatparipāla ! Jaya rukmiṇīlōla !
Jaya madhuravāgjāla ! Jaya kṛpāvāla !.........

Mātṛbhūta rightly styles himself a 'rasikakavi'. The play is saturated with śṛingāra rasa and the treatment of the theme of śṛṅgāra is superb and reflects his mastery in handling this theme. The beautiful daru in Ghaṇṭārava rāga sung by Satyabhāma depicts vividly Bhāma's intense love towards her Lord, Śrī Kṛṣṇa. This song having three caraṇas, opens with the following lines of sāhitya.

Ela tellavārenamma nēnindukēmisētunamma
Bāla ! indranīlavarṇuḍu kanakaceluḍu
Karuṇālavāluḍu varavanamālikābharaṇuḍu
Mauḷi piñchamu gala Gōpālakṛṣṇuḍu
Nannu lālincēṭanduio...............

The song is attractive with s'abda and arthālaṅkāras like vṛttyanuprāsa, antyaprāsa, yamaka, simile and metaphor. Consistent with the yakṣagāna paddhati, Mātṛbhūta has introduced a variety of darus, songs like nalangu, ūnjal, s'obhanam, cūrṇikā, talaputīsapata and maṅgalam. The composer has employed mostly rakti rāgas which are capable of portraying the varying degrees of feelings and few rare rāgas such as Karṇāṭasāraṅga, Gummakāmbhodi, and Maṅgalakais'iki. Of the many raktirāgas, employed for depicting various situations in the play the following are worth mentioning, viz., Ghaṇṭā, Madhyamāvati, S'aṅkarābharaṇa, Mukhāri, Husēni, Paraju, Sahāna, Erukulakāmbōdhi, Gaulīpantu, Kalyāṇi, Sāvēri, Bhairavi, Ānandabhairavi, Āhari, Māñji, Bilahari, Suraṭi, Kāmbhōdi, Nilāmbari, Punnāgavarāli, Kalyāṇi, Jujāvanti, Kedāragaula, Pantuvarāli, Bēgaḍa and Bṛndāvana sāraṅga.

The play reveals the fact that Mātṛbhūta Kavi was proficient in Sanskrit, Telugu, Kannaḍa, Marathi and Hindi. He has introduced maṇipravāla darus in his opera. A few instances may be noted in this connection.

a Bārō Kṛṣṇa bārō ondu muddu tārō-
....
Mēlāyitu *S'rī Triśiragiriśvaraṇa* mitranāda sucaritra
Karuṇe iṭṭu bārō Kṛṣṇa bārō (Kannada)

b Yā hō Gōpāla Karuṇena yātā (Marathi)

c Galē galē milēyārē Gōpālā (Hindi)

d Ēnaiyā Gōpālā umakku ittanai mōḍi
Yānummai varittum verum viṇāccudō
Ivvaḷavum tōṇādō nannāccudu
Āṇaiṭṭu piriyalāmō
Āśaikoṇḍu mōhāveṣamtīrakkūḍi
Pēśa venda ennai ēśugirīr

Dāsa samrakṣaṇōllāsarē vaikuṇṭha vāsarē
Triśiragiriśarkum nēśare. (Tamil)

One note-worthy feature of Mātṛbhūta's style is the use of indigenous Telugu, which is remarkably beautiful and refreshing at the same time. In the context of the Gopi's persistent request to S'rī Kṛṣṇa to return their garments to them, figures an attractive daru set in Gummakāmbhōdi rāga[1]. The daru is modelled more on the style of Kuchipudi Bhāmākalāpm and represents a fine specimen of artistic excellence. Few lines from the text of this song are quoted below as an illustration.

Cēri mrokkiri Gōpālāṅganalu
Cēri mrokkiri
Cēri mrokkiri sigguceta kanulu mūsuka
Sāre tṛśiragirīśuḍaina Srīhariki..................

Mātṛbhūta has introduced in all his compostions, viz, darus figuring in *Pārijātāpaharaṇa Nāṭaka* and in his individual kīrtanās, the signature occuring variously as Tṛs'iragirīs'wara, Tṛs'iragirīswarana Tṛs'iragirinilayuni, Tṛs'iragirivāsudu, Tṛs'iragiriharusakhā and so on. Subbarāma Dīkṣitar has given in notation the following four songs of Mātṛbhūtayya –

	Beginning Words	Rāga — Tāla	
1.	Taraliboyye samayamunanu	Todi	Adi
2.	Umā himācala kumāri Ika nisamānamevaramma	Sāranga	
3.	Kanugoni pāpamukula mayini	Kalyāṇi	

1. This rāga seems to have been very popular during the 18th century and it is not met with later. The musical Trinity have not composed in this raga. Also there is no raga at present with such a name. However, the melodic structure of this raga is not lost and is surviving in the raga 'Mecabouli' (Janya of the 15th Mela). The rāga name 'Gummakāmbhoji' is no longer in use.

The mudra herein is "Tṛis'iragīrini velasina Mātrubhūte-s'vara".

4. Śambhō puramadaśamana vibhō— Kēdāragauḷa–Ādi
Śaśirēkhāvatamsa *sugandhikuntalānātha*
Āśritajana Mātṛbhūta.................

His compositions have invariably the name of the presiding deities of Trichy and are hence referred to as "Sugandhi kuntalāmbāṅkita kīrtanas" also. In addition to the above, the Kṛti in Ānandabhairavi rāga, Ādi tāla, beginning with the words 'Nīmadi callaga, is a fine composition of this composer and it has a sparkling ciṭṭasvara passage, which concludes with a crisp makuṭam. It is to be noted again that only the 'pdps' prayoga figures in this song and the upāṅga type of Ānandabhairavi is met with herein. The piece is full of rāga bhāva and is simple and attractive. It will be clearly seen that the poetic and musical talents of Mātṛbhūtayya are of a high order as evidenced by his compositions. Rightly does he belong to the class of worthy composers, whose songs deserve more recognition and attention in the hands of musicians.

It is relevant here to make mention of a Telugu work called '*Abhinaya darpaṇa*' which was written by one Mātṛbhūtakavi. It is a fine treatise on Bharata S'āstra and deals with the origin of the art of dance on earth, the preliminaries of dance, equipment of the dancers, several hand poses, their utility and significance. The colophon to this work lays down in clear terms the details regarding the author and his family etc. and hence useful in the present context :

idi śrīvāsudevakaruṇākaṭākṣavīkṣaṇākalita
śṛṅgārarasapradhāna saṅgītasāhityabharataśāstra

vidyāpāraṅgata śrīmad yājñavalkyācāryapādāravinda makarandabindusandōhapānatundilamiḷindībhūtanijāntaraṅga śrīmṛtyuñjayāryaputra kāśyapagōtrapavitra sujanavidhēya liṅgamuguntamātṛubhūtanāmadhēyapraṇītambaina abhinaya darpaṇamu..................

The colophon discloses the following important information. The author of '*Abhinayadarpaṇa*'[1] was the son of Mṛtyunjayārya. His grand-father was Tatanarāyaṇa. He belonged to Kaśyapa gōtra and his family name was 'Lingamu gunta'. Further his birth was attributed to the blessings of Lord Varadarājaswami. His preceptor was S'rī Yāgnavalkyācārya. He was a profound scholar in Saṅgīta, Sāhitya and Bharata S'āstra. The author acknowledges that once Lord Vāsudeva appeared in his dream and commanded him to write the present work. Further, the author appears to be an ardent devotee of Lord Ranganātha of S'rīraṅgam, to whom his work has been dedicated. References to Kastūriraṅga are available in many places throughout the treatise. Also he seems to have great admiration towards Potanna, whom he had highly eulogised.

What is interesting herein is the total absence of any reference either to 'Tṛs'iragiri' or to the presiding deities of the place or to King Amarasimha. Moreover on comparing the colophons of the two works namely *Pārijātāpaharaṇa* of Mātrbhūta kavi and *Abhinayadarpaṇa* of Kavi Mātṛbhūtayya and also the contents of the above works, it will be seen beyond doubt that the authors of the above two works are not one and the same but are really two distinct composers having an identical name.

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1. Published by G. O. M. L. Edited with an introduction by T. V. Subba Rao. 1951.

The editor's introduction to *Abhinaya Darpaṇa* states that there are "many points of identity between the two authors, the only divergence is with reference to the gotra, occasioned perhaps by the mistake of the scribe". Continuing his stand, it is further stated that "from the the circumstances of the patronage of Pratāpasimha" who belonged to a later period the author of *Pārijātāpaharaṇa* could not have lived in the 17th century. And the date of the author of *Abhinayadarpaṇa* as fixed in the foreword is between the later part of 18th century and the beginning of the 19th century. So the authors of *Abhinaya Darpaṇa* and *Pārtjātāpaharaṇa* are considered identical by the editor.

On the basis of the facts gathered from the study of the two works and their colophons, which relate specifically to the religious ideologies, parentage and family, and the nativity of the respective authors, we can establish beyond doubt that Mātṛbhūta Kavi who was the author of *Tṛśiragiri padas* and the yakṣagāṇa, *Pārijātāpaharaṇa* and who was patronised by Amarasimha, the son of Pratāpa Simha, is distinct from the author of *Abhinayadarpaṇa*, though their appellations are same.

Vīṇa Kālahastayya

The credit of inaugurating a fresh era of distinguished vaiṇikās, nattuvāchāryās, musicians and dancers, goes to King Tulaja II (1763–1787) and his reign marks the commencement of the golden period in the history of South Indian music. The trinity of Karnātic music who sanctified this period swept the whole of southern region by their soul stirring songs.

The court of Tulaja was the seat of exponents in vocal and instrumental music. There are documentary evidence which bear eloquent testimony to Tulaja's great love of fine arts and his munificence in spending lavishly towards the growth and welfare of the art and artists.

Of the āsthana vidwans who adorned the Tanjore court during the time, Vīṇa Kālahastayya was well-known. He hailed from a family of musicians. It is from the written documents of 1771 A.D. in modi script[1] recording Tulaja's grant of sarvamānya land to Vīṇa Kālahastayya that we are able to learn his geneology. As stated in the record, King Tulaja II had presented Kālahastayya with the village 'Perannur' as sarvamānya and also one veli of nañjai land, and one-fourth veli of puñjai to be enjoyed by the musician and his family and after his demise, by the decendents in his line. It is further stated that the grant need not be renewed every year and the original document was to be handed over to the family of Kālahastayya.

The geneology of the musician as found in the grant is useful from the point of view of research. Vīṇa Rāmalingayya was Kālahastayya's father while his grand father was well-known as Vīṇa Vaidyappa. Both were masters of music and eminent players on the instrument. Kālahastayya belonged to Bhāradvhāja gotra, Āswalayāna Sutra and Ṛk S'ākha. King Tulaja had great regard for his musical attainments and honoured him.

It is held that S'rī Tyāgarāja's maternal grandfather was one Vīṇa Kālahastayya, a well-known vīṇa player who flourished in the Tanjore court. On the basis of the

1. 943 C-Ba 43/2. Modi Mss. T.S.S.M. Library.

recorded evidence of 1771 A.D. it is not possible to identify Vīṇa Kālahastayya, son of Rāmalingayya as Tyāgarāja's maternal grand-father, because of the similarity in the 'gotra' of S'rī Tyāgarāja's paternal and maternal sides viz., the Bhāradwaja Gotra. Hence we may be led to conclude that Vīṇa Kālahastayya who received the above grant from Tulaja II is distinct from the maternal grand father of S'rī Tyāgarāja. Tyāgaraja's grandfather also known as Kālahastayya must have lived much earlier.

MELAṬṬUR VEṄKAṬARĀMA ŚĀSTRI

Vaṅkatarāma S'astri was the illustrious composer of the excellent dance-dramas known as the bhāgavata mela nāṭakas. He was a senior contemporary of S'rī Tyāgarāja and a follower of the style and technique of his worthy ancestor Melattur Vīrabhadrayya. He belonged to S'rī vatsa gotra, and was a velanāḍu Telugu brahmin. His guru was Lakṣmaṇārya and father, Gopālakṛṣṇārya. Veṅkaṭaramaṇa S'āstri refers to his parents and his education in some of the dvipadas figuring in his dramas. The introductory verse in *Uṣākalyāṇa* is highly useful giving particulars about the composer.

ద్వి. పాటిగ పద గద్య పద్యాముల మీర, నాటకంబుగఁ జేసి నవరసా
లోలుక

......శ్రీ వత్సగోత్ర, తిలకుఁ డౌ లక్ష్మణార్యుల కృప వలన
గోపాల కృష్ణార్య కొమరుఁడై నట్టి,... వేంకటరాముఁడు
విశదంబుగాను,

The ādi dvipada at the commencement of his famous '*Prahlāda caritra*', enumerates the theme of the dance drama, the composer and his pedigree etc. Veṅkaṭarāma S'āstri's father, Gopālakṛṣṇa S'āstri was also a composer of

dance dramas such as *Dhruvacaritra*, *Gaurī Caritra*, *Kucela Caritra*, *Rukmiṇī Kalyāṇa* and others. But these were mostly used for Harikathā performances.

Veṅkaṭarāma S'āstri is a highly revered name in South India and as an architect of the dance dramas staged annually at Melattur, he is unique. Veṇkatarāma S'āstri was highly fortunate in having imbibed the tradition of dance-dramas from the illustrious predecessors at Melattur, who were exponents of Bharata S'āslra and had composed highly finished dance compositions besides the dance-dramas like *Pārijātāpaharaṇam.* It is said that there had been a few dance-dramas enacted at Melattur even prior to the composer's time. It has become well known that the art of bhāgavatamela nāṭaka migrated to Tanjore from Kucipuḍi, where it had probably its origin. One Siddhendra yogi is considered the mūla puruṣa of kucipuḍi sampradāya, while Melaṭṭūr Veṇkatarāma S'āstri is considered as the foremost composer of Melattur bhāgavata mela nāṭakas. There seem to be certain differences between the two styles though the basic tradition is common. In the Melattur dance sampradāya, it is held that perfection in the enactment is superior to the kucipudi, because those who took part in the Melaṭṭūr Bhāgavata mēla nāṭakas were experts in bharata s'astra as well as in its practical aspects. A 'mis'ra sampradāya' or a mixture of the two, has resulted in a unique product of this composer. Besides this village of Melattur, there were other villages like Ūttukkādu, S'āliyamaṅgalam, S'ūlamaṅgalam, Tepperumānallur and Mūvānallur, which were also centres of the dance drama tradition. But only in Melaṭṭūr, the tradition is still alive and it is perhaps due mainly to the notable dance-dramas of the composer, the excellance of music and

dance in the performances, and above all the sanctity attached to the dramas. The staging of these dramas has all along been treated as regular offerings to God on the occasion of the Nṛsimha Jayanti celebrations in the temple precincts.

A Critical estimate of the dance-dramas composed by the author

Veṅkaṭarāma S'āstri was a Devi and Nṛsimha upāsaka. He was highly proficient in Bharata S'āstra, saṇgīta, sāhitya and nātya. His dance-dramas have puranic themes and also deal with the lives of great bhaktas. They are dedicated to the presiding deity of Melattur. As a rule sanctified by tradition, his dramas are still being enacted by 'bhāgavatas', i.e., 'the male devotees of God', and in a place just facing the Nṛsimha shrine in the Varadarāja temple at Melaṭṭūr. Veṅkaṭarāma S'āstri is said to have composed 12 such dance dramas and intended them to be performed in the bhāgavata mela technique. They are namely *Uṣā Kalyāṇa*, *Prahlāda Caritra*, *Haris'candra Nāṭaka*, *Mārkaṇḍeya Caritra*, *S'ivarātri Kathā*, *Sītā Svayamvaram*, *Rukmāṅgada Caritra*, *Rukmiṇī Kalyāṇa*, *Kamsavadha*, *Bhasmāsuravadha* and others. These dance dramas have become famous mainly on account of the excellent music present in them. A detailed picture of the rāgas, emphasising the variegated aspects in full can be had from these dance dramas. They are full of emotion and hence 'bhāva pradhāna'. The navarasas are portrayed in each case. Highly rakti rāgas such a Āhiri, Mukhāri, Us'ēni, Bilahari, Mohana, Ānandabhairavi, Nilāmbari, Punnāgavarāli, Pantuvarāli, Suraṭi, Kalyāni, Devagāndhāri, Bhairavī, Begaḍa, Madyamāvati and etc., have been beautifully conceived so as to present the essence of the rāgas. The three degrees of speed are adopted

according to the situation, and the jatis form an indispensable part of the items of dance. As they are nṛtya nāṭakas, suitable music has been appropriately composed to depict the inner feelings of the characters. The style is simple, occasionally grand and majestic and suits the context as in the Sanskrit dramas. Colloquial expressions are also met with. These dramas are composed in fine and flowing Telugu. The presence of fine prose with poetic expressions is a characteristic feature of his style. The following is a list of some of the beautiful darus figuring in his nṛtya nāṭakas.[1]

I. **Rukmāṅgada caritra** :

1. Hitula mantrulu – puro
   Hitulu bhūpālulu koluva
2. Mohini's pātra praves'a daru is aptly set in
   Khamās rāga – ādi tāla :
   'Kala kala nagu momu to muddu kuluku'
3. Ānanda bhairavi · Ādi - 'Jini surutula visara'.

II. **Uṣā Kalyāṇa** :

1. Baṇāsura's pātra praves'a daru - Todi and Ādi :
   'Bāṇāsuruḍidigo veḍalina'.
2. 'Pāhi S'āmba prabho' - Nīlāmbari and Ādi tāla in which Bāṇasura offers puja to S'iva. The piece contains the 'Mudandīs'a' mudra.
3. 'Kala kaṇṭi namma' - Begaḍa - in which Uṣā narrates her dream to her sakhi Citralēkhā.
4. 'Elāku tāludunamma' - a pada varna in Ānanda-bhairavi - Ādi tāla - expresses the love stricken

1. Nanāvidha Naṭakamulu – 799. T.S.S.M. Library.

state of Uṣā - It is a beautiful piece of work in that rāga.

III. **Prahlāda Caritra** :

This is considred to be the most famous of his dramas and contain thrilling examples.

1. 'Ocche nidugo Līlāvathī - Aṭāṇa - Ādi tāla - Līlāvathi's pātra praves'a daru.
2. 'S'araṇu dayāmba nidhi' - Mohana - Ādi
3. 'Prahlāduḍu tsanu' - Bhairavi - Adi - a fine song introducing Prahlada to the audience.
4. 'Ema nī ne tāludu namma' - Āhiri - Ādi tāla portrays the poignant grief of Līlāvatī in a telling manner.

The influence of the bhajana paddhati of Tālapākkam composers and the yakṣagāna tradition is seen in these dramas. The toḍaya maṅgalam songs are sung at the commencement of the dance dramas. The s'abdas of Kās'ināthа such as the maṇḍūka s'abda, varṇas and svarajati of Vīrabhadrayya are also used.

Regarding the enactment of these dance-dramas, the bhāgavatas usually wear the garlands which were previously offered to the God. Masks are used by the demon characters. Special pūja would be offered to the Nṛsimha mask and being an auspicious item of worship, the bhagavatar observes fasts and self-purification. Only male bhagavatars are eligible to participate and hence it is known as bhagavatamela nāṭaka. The orchestra consists of two bhagavatas proficient in Bharata S'āstra and who perform the nattuvaṅgām, while there are three musicians, instrumentalists, and player on Mṛdaṅgam and Mukha

vādya. The sūtradhāra marks time with the tala. Like the pūrva-raṅga of Bharata's dramas, the players on the instruments give the signal to start the dance-drama, by commencing the music. The puṇḍarīka dhyāna will be performed by the bhāgavatar next. The Koṇaṅgi arrives on the stage dancing to the music and singing. He announces the drama indirectly to the audience, by conversing with the Sūtradhāra. The ādi dvipada gives important details like the summary of the story content, particulars about the author and is sung in a rāgamālika style. The vacana announces the pātrapraves'a of S'rī Vināyaka. Jatis precede the patrapraves'a daru of Vināyaka. Each character has to dance as a rule in these nāṭakas. After a vacana, the prasaṅgi or 'Kaṭikamuvāḍu' announces the arrival of the nāyika, followed by a pātra praves'a daru. The heroine has to perform a unique dance called 'Mey' - wherein she displays her skill and talent. She performs dances to the items viz., alārippu, mey (a kind of dance with jati and tāla predominating), tillāna, cauka varna and tīrmāna. Then she retires. The prasaṅgi sings the dvipada while the sandhi vacanas, samvāda, dvipada and padya are sung by the actors. The prompter with his associates concludes the drama with maṅgalam in Bhūpāla. The darus and other songs are sung by the musicians as well as by the characters.

It is rather interesting to note that svarajatis, varṇas, s'abdas, rāgamalika, darus besides the usual verse forms have been used in these dance-dramas. Vīrabhadrayya's svarajati in Huseni seems to have been very popular in this tradition. The Ānandabhairavi pada varṇa of Melaṭṭur Veṅkaṭarāma s'āstri is modelled on that of Vīrabhadrayya's Hus'ēni svarajati. The other two svarajatis in the Hus'eni

rāga, namely "e māyalāḍirā and e mandayānarā" were composed on the model of Vīrabhadrayya's piece. Only a slight modification in music and a different mātu are found in these two. Vīrabhadrayya's svarajati in praise of 'Lord Acyutapura Varadarāja' was popularised by the nṛtya nāṭaka tradition. In tracing the history of art musical forms, these compositions figuring in the dance-dramas of Melaṭṭur Venkatarāma S'āstri are highly invaluable. It is perhaps true that S'rī Tyāgarāja derived inspiration for his musical dramas from Veṅkaṭarāma S'āstri. The music and dance as conceived by Veṅkaṭarāma S'āstri in his dance dramas perhaps give a true picture of the music in the pre-Thyāgarāja period. A few of his unpublished compositions may be mentioned :

(1) S'rī Naraharivāri talakekki — Kalyāni.

(2) Toṭa vesinānipudu — Paraju.

(3) Baṇṭuḍaitini parama — Pantuvarāli.

From the point of view of rasabhāva, the songs figuring in these dance-dramas are invaluable and must be learnt by the students of the subject.

KUPPUSWĀMY AYYA

The short account of this composer of highly devotional songs and s'ṛngāra rasa pradhāna kīrtanas has been available to posterity by Subbarāma Dīkṣitar, in his monumental work, *Sangīta Sampradāya Pradars'ini.* That is perhaps the only source of information regarding some of the obscure composers of the past. According to the veteran scholar, Kuppuswāmy Iyya was a Drāvida Brahmin, who flourished during the period of Amarasimha and in the beginning of the reign of S'arabhoji II. He was highly proficient in Telugu and a master of a highly

imaginative style of musical compositions. His compositions were noted for their devotional content. The few s'rngāra padas were characterised by the felicity of expression and well known for the delicacy of style. He signed his pieces with the Varada Veṅkaṭa mudra. The texts of few compositions of his have been published in *Gāyaka Locana* by Tachur S'ingarācāryulu. They may be listed below with the rāga and tala and just the beginning line of sāhitya.

1. Haripariyani moraliḍayani - Madyamāvati - Rupakam.
2. Harini bhanjinchi brahmānandamuna jendi ve manasā - Begada - Mis'ra laghu.

The opening line of the sāhitya of the Begada kīrtana of Kuppuswāmayya is usually sung as the pallavi theme after a brief rendering of rāga and tana in the present day concerts.

3. Nīsarisāti velpulanu - Todi and Rupaka.

PACHIMIRIYAM ĀDIYAPPAIAH

The famous composer of the Bhairavi varṇa 'Viriboni'

It is believed that this composer lived during the reigns of Pratāpasimha and Tulaja. He was a Mādhva Karṇāṭaka Brahmin. That he attained high proficiency in Telugu and saṅgīta is evident from his well known varṇa in Bhairavi raga, aṭa tāla. His name will ever be cherished as the guru of S'yāma S'āstri and the immortal composer of 'Viriboni varṇa'. It is contended that the art of singing ālāpana, madhyamakāla and pallavi was perfected by him. Himself an exponent of vīṇa play, he has incorporated in the varṇa, the attractive prayogas of the rāga that are characterised by subtle gamakas. The

Viriboni varṇa is the essence of the rāga Bhairavi, containing as it does all the possible and characteristic prayogas of the rāga, employing those dynamic subtleties of tones. Subbarāma Dīkṣitar calls him the 'tāna vārna mārgadars'i' and in the notation of the varṇa given, the anubandha or the antara section with svara sāhitya is also given. This varṇa is in short a beautiful epitome of the raga Bhairavi and no other composition of the composer seems to be available. He adopted the mudra Venkaṭaramaṇa. It is said that he was the author of kirtanas as well. His son vīṇa Kṛṣṇa Iyer was also an expert vaiṇika and the famous composer of the prabandha, sapta talēs'waram.

PALLAVI GOPĀLAYYA

It is believed that he was the disciple of Pacimiriyam Ādiyappiah. He flourished in the court of S'arabhoji and this fact is made clear by two of his aṭa tala varṇas namely Kanakāngi in Todi and Vanajākṣi in Kalyāṇi in honour of, King S'arabhoji. Besides being a good vocalist he was an expert vaiṇika and was the court vidwān. As his appellation signifies he was an adept in pallavi singing. He was the author of many kirtanas both in Telugu and Sanskrit. He adopted the signature 'Venkaṭa' and his fame as the gifted composer of varṇa has eclipsed his greatness as a composer of kīrtanas. His varṇas bristle with the complexities which are conducive to grand melodic effect. Though his compositions are few in quantity, they are highly admired for the superb setting of the ettugada svaras, strikingly original style and scholarly nature. Amongst the few varṇa composers, who were also pallavi vidvans, Pallavi Gopālayya holds a prominent place. The following are a few of his prominent kṛtis.

1.	Harisarva paripurṇa	... Kāmbhoji	... Rupaka
2.	Nīdumurti	... Nāṭakuranji	... Ādi
3.	Ambanādu	... Todi	... Ādi
4.	Mahātripura Sundari	... Bhairavi	... Rupakam
5.	Nīdu carana	... Kalyāni	... Ādi

VAIKUNṬA ŚĀSTRI

Of the composers who shed lustre on South Indian Music before the period of musical trinity, one Vaikunṭa S'āstri, in the words of Subbarāma Dikṣitar, was one of the greatest composers of devotional kirtanas in Sanskrit. It seems, he was a contemporary of Rāmswamy Dikṣitar, the father of Muthuswāmy Dikṣitar. A Drāvida brahmin, he was an erudite scholar in kāvya, nāṭaka, alankāra, vyākaraṇa and saṅgīta and was a profound sanskrit pandita. His extraordinary command over the language, has been attested to by the songs he has composed. He signed his songs with the vaikunṭa mudra. A few songs of this great composer are found in the pages of *Gayakalocanam.*[1]

1. Nanda govinda murāre - Sāveri - Ādi - a fine master piece in style and construction.
2. Caitrotsavame divyavaibhavam - Sahāna - Cāpu in praise of Lord Ranganātha.

VEṄKAṬARĀMAYYA

A Telugu Brahmin, expert in saṅgīta was a composer of kīrtanas, known as 'Venkaṭarāmayya kīrtanas'. The style of Venkaṭarāmayya is noted for majestic grandeur and scholarship. On account of the highly learned style,

1. *Gāyakalocanam* – Singarācārlu, p. 166.

it is very difficult to sing his compositions. They are compared to the iron grams (inupasenugalu —ఇనుప సెనగలు) and Venkaṭarāmayya also came to be known as inupasenugalu Venkaṭarāmayya. He had also composed a number of kirtanas in praise of the first Marudānallur Swāmy and the presiding deities of other temples, with the signature 'Gopāla Kṛṣṇa'. His Todi kīrtana with the beginning word 'satamani' in praise of Bodhendra Sadguruswamy is sung in the bhajanas. It is said that he was a contemporary of Pacimiriyam Ādiyappiah.

SONṬI VENKAṬASUBBIAH

He was a Telugu Brahmin, highly proficient in saṅgīta and sāhitya. It is said that he belonged to the sisya parampara of S'rī Nārayaṇa Tīrtha. He was a junior contemporary of Ādiyappayya and had composed a beautiful varṇam in Bilahari rāga in praise of Tulaja Mahāraja. He was also patronised by Manali Cinnayya Mudaliar who honoured him with costly presents and held him in great esteem. According to the manuscript "*Sarva deva vilāsa*" he rode an elephant in the company of his patron along the street of Madras in procession. Sonṭi Venkaṭasubbiah had to his credit another tāna varṇa in Purvikalyāni rāga with the beginning words 'ninnu kori'. It is said that he had also composed tānas. Sonṭi Venkaṭaramaṇayya was the illustrious son of Venkaṭasubbayya. He excelled his father in his profound knowledge of saṅgīta and sāhitya. He lived during the reign of S'arabhoji Mahāraja and was the most favourite of the court vidwans. He was the guru of S'rī Tyāgarāja. He owned the titles 'tāna vidyāyāma sadṛs'a' and 'gāyaka s'ārdūla' (tiger among the singers) which reveal his extraordinary skill in playing tānas.

UTTUKKĀḌU VENKAṬASUBBIER

Uttūkkadu happens to be one of the six villages which had been centres of bhāgavata meḷa nāṭaka and dance music. Mahākavi Venkaṭasubbier flourished in this village situated in Tanjore District in the pre-Tyāgarāja period. Among those who had enriched the bhajana repertoire of our music, Veṅkaṭasubbier ranks in importance. He was a devout Kṛṣṇa bhakta. He stayed at Mannārgudi at the request of the king of Tanjore and composed beautiful kīrtanas in Tamil and Sanskrit in praise of Lord Kṛṣṇa and Rādha. They are collectively called 'rāsa s'abda' and have attained popularity in the bhajana, dance and art concerts.

The rāsa s'abda kīrtans are set in highly rakti ragas. The remarkable feature of these songs lies in the use of solkaṭṭu or jati passage characterised by the intricate rhythmic patterns like tis'ram, mis'ram, khandam and sankīrna. Some are embellished with attractive cittasvaras. The rhythmic excellence and the attractive music of these pieces have made them worthy pieces for dance. As they contain a sublime sāhitya saturated with devotional fervour, they have become indispensable in the bhajana also.

It is interesting to note that his kīrtanas sung in bhajanas contain jatīs, cittasvaras and madhyamakāla sāhitya. Some of his compositions popular in bhajana concerts may be listed below:

1. Bṛndāvana nilaya - Rītigoula - Ādi.
2. Rasika mahottama Kṛṣṇa - Sarasāngi - Mis'ra cāpu
3. Rās'ikeli vilāsa - Kharaharapriya - Ādi.

4.	Swāgatam Kṛṣṇa	- Mohana	- Ādi - Tisragati.
5.	S'atakoti manmada	- Ānandabhairavi	- Ādi.
6.	Madhura madhura	- Aṭāṇā	- Ādi.
7.	Pālvadiyum mugam	- Nāṭakurinji	- Ādi.
8.	Manadarindo	- Kāmbhodi	- Ādi.
9.	Āḍādu as'angādu	- Madhyamāvati	- Ādi.
10.	Pullāi piravi tara	- S'enjurutti	- Ādi.
11.	Rādhākṛṣṇam	- Huseni	- Ādi.

Most of the above mentioned songs have the jati, cittasvara and madhyamakāla sāhityas. Prosodical beauties like prāsa, antyaprāsa, anuprāsa, etc., are profusely met with. The style is very pleasing and his Sanskrit pieces resemble the lyrical style of Jayadeva and Nārayaṇa Tīrtha.

RĀMASWAMY DIKṢITAR

the father of Śrī Muthuswāmy Dīkṣitar

Posterity remembers the composer not only as the father of S'rī Muthuswāmy Dīkṣitar, but also as the earliest one to compose in the Hamsadhvani rāga and the author of the longest composition, the 108 rāgatālamālika. He was again the first guru of S'rī Muthuswāmy Dīkṣitar.

Rāmaswamy Dikṣitar was a vaḍama brahmin who belonged to Kāsyapa gotra and Āpasthamba sūtra. His father was Venkaṭes'wara Dīkṣitar and mother Bāgīratha ammāl. He mastered the vedas and sangīta when he was quite young. He attained scholarship in Telugu and

Sanskrit. It is said that he studied music under Vīrabhadrayya of Melaṭṭur and had the opportunity to listen to the music of the dance dramas. He also practised the vocalises under his guidance and learnt the technique of singing rāga ālapa and kalpana svara. He acquired a mastery of the s'āstra of saṅgīta as expounded by Veṅkatamakhi in his *Caturdandi Prakās'ikā.*

Rāmaswamy Dīkṣitar was patronised by Amarasimha and Tulaja. In his fortieth year, he was blessed with a child by the grace of Lord Muthukumaraswāmy of Vaidiswaran Koil. Hence S'rī Muthuswāmy Dīkṣitar was named after the deity. Of his children, Bāluswamy Dīkṣitar practised violin and was perhaps the first to play on the instrument.

Rāmaswamy Dīkṣitar was an eminent composer of verses, rāgamalikas,[1] kīrtanas and a prabandha. His composition, 108 Ragatalamalika with the opening sahitya 'Nāṭakādi Vidyāla' in 108 rāgas and tālas brought him great honour at the hands of patrons and rājas. Manali Muthukriṣṇa Mudaliar had great regard for him, while Cinnaya Mudaliar did Kanakābhishekam to him. It is said that when his son Cinnaswamy Dīkṣitar lost his eye sight, he prayed to God and composed a rāgamālika in 48 ragas. Thereupon his son got back his sight. His varnās in Rītigoula, Hindola, Vasanta Manohari, Pūrnacandrikā, S'ankarābharaṇa are valuable. The solitary prabandha in Hamsadhvani rāga beginning with the words 'Candasēla' - is historically useful. The kriti 'ambā nī s'araṇamu' in Ānandabhairavi represents the earlier form of that rāga.

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1. *Saṅgīta Sampradāya Pradarśinī*, Vol. I, vide Introduction.

PALLAVI DORAISVĀMI IYER OF TANJORE (1782 - 1816)

He was one of the court vidwans, patronised by Tulaja. He was a contemporary of S'rī Tyāgarāja. Doraisvāmi Iyer was the grandson of Nayam Veṅkaṭa-subbhā Iyer[1] who adorned the Tanjore court as the vīṇā vidwan. He studied Telugu at Madras and attained high proficiency in the language as evidenced by his songs. His two sons Sabhāpati S'ivan and Govinda S'ivan became the disciples of Tyāgarāja. It is said that Pallavi Doraisvāmi was an expert in Pallavi singing and won Bobbili Kes'avayya in a pallavi contest. The pallavi that was sung by him on the occasion was set in Pantuvarāli rāga, mis'ra cāpu tāla with a makuṭa of 16 svaras. He was the author of about 49 pieces including tāna varnas in praise of the gods and his mudra is Subrahmaṇya. He has also composed on the theme of nindāstuti, nāyaka-nayikā bhāva also. The song in Pharaj and Ādi tāla 'Āḍinamma' - was sung to humble the vīṇa players of the court who were not able to play the sound 'ghir' on the vīnās. A list of his compositions is given below :—

1.	Attisamayamanu nādu	- Mohanam	- Ādi
2.	Adbhutanaṭanambaḍi	- Pantuvarāli	- Cāpu
3.	Tattadhimata	- Toḍi	- Rūpakam
4.	Pasupatihṛdaya	- Yadukulakāmbodi	- Jhampa
5.	Āḍinammaharuḍu	- Pharaj	- Ādi
6.	Dhūrjaṭi	- Gauri	- Ādi
7.	Parahamsa Nālona	- Āhiri	- Jhampa
8.	Elāgudaya	- S'aṅkarābharaṇa	- Aṭa capu
9.	Dānidakkarikegala (Padam)	- Kalyani	- Ādi

1. C. S. Iyer - Pallavi Doraisvāmi M.A. Jol ;1939. p. 64.

10.	Dānikedagana (Padam)	- Pantuvarāli	- Ādi
11.	Mandu kai konnari	- Sāveri	- Ādi
12.	Aṭuvanṭi	- Saurāṣṭra	- Cāpu

It is said Pallavi Doraisvāmi Iyer was a good painter and had illustrated in water colour, some of the songs. It is a rare instance that compositions in karnātic music are illustrated through paintings.

ARUṆĀCALA KAVIRĀYAR

The author of Rāmanāṭaka kīrtanas flourished in the 18th century. He happens to be the earliest composer of Tamil is'ai nāṭakam and has recast the great epic of *Rāmāyaṇa* in the simple kirtana form. Persons with average musical knowledge also are able to sing them effectively. The style is very simple and hence has become very popular. His disciples Veṅkaṭarāmayya and Kodaṇḍarāmayya are said to have given the tunes to these sāhityas. On account of the musical excellence, they are even now sung in concerts of art music. The rāgas are suitably chosen and fit in with the rasa of the pieces. Since the theme is of universal interest and clothed in simple Tamil and attractive rāgas, the opera came to occupy an honoured place in the history of music. Aruṇācala Kavirāyar was honoured duly by Tulaja mahāraja and with Kanakābhiṣekam by Maṇali Muttukṛṣṇa Mudaliar.

Anantabhārati later wrote the *Rāmayaṇa Uttarakāṇḍa* in the kīrtana form on the model of Rāma Nāṭaka Kīrtanas. Gopālakṛṣṇa Bhārati followed the simple style of Aruṇācalakavi in his *Nandanār Caritra*. S'rī Tyāgarāja was also iufluenced by the eloquent kīrtanas of the Rāma Nāṭaka.

PĀPAVINĀŚA MUDALIĀR

A composer of Tamil s'abdas like 'Muhattai kāṭṭiya dēham' in Bhairavi flourished near Kumbakoṇam as a contemporary of Tulaja. He was the famous composer of the '*Kumbhes'ar Kuravañji*' in praise of Lord Tyāgarāja, which was enacted in the Tiruvārūr Temple. This is a fine dance-drama and testifies to the musical and poetic talent of the composer. He has also sung in praise of other deities as well. Many of these songs are even now popular in Bharatanāṭya recitals.

II Composers of Devotional music and exponents of the Bhajana Paddhati

ŚRĪ NĀRĀYAṆA TĪRTHA

Among the group of Telugu scholarly families that migrated from Vijayanagar and settled in the banks of the Kāveri, during the rule of the nāyaks, Nārāyaṇa Tīrtha hailed from one of them. There is not a single bhajana in South India which does not include the taraṅgas of S'rī Nārāyaṇa Tīrtha. The illustrious composer of S'rī Kṛṣṇa Līla Taraṅgiṇī was a true bhakta of the Lord Kṛṣṇa. It is well known that the aṣṭapadis and taraṅgas form the indispensable part of the bhajana on account of the high devotional sentiments enshrined in them.

S'rī Nārāyaṇa Tīrtha was a saint composer who flourished before 300 years. His *Kṛṣṇa Līla Taraṅgiṇī* testifies to his mastery of Sanskrit language, saṅgīta, a thorough knowledge of the *Bhāgavatam* and to his great admiration for *Gīta Govinda* of Jayadeva. His parents were Gaṅgādhara and Pārvatī. He attained proficiency in all the s'āstras quite early in his life. He refers to his guru with respect in the kīrtana in Madhyamāvati rāga in the line " वर्णितं शिवरामतीर्थपदाम्बुज भ्रमरेण ".

There exists an interesting tradition about the saint. According to this, he was led into the sanyāsa ās'rama, by the Divine intervention which miraculously cured his chronic illness. His advent into Varahūr, previously known as Bhūpatirājapuram guided by the varāhas (i.e., Boars), was a remarkable event. It was in Varahūr that he started composing the magnificient work. Possessed of a rich imagination, he has sung the colourful story of Kṛṣṇa from His birth till his marriage with Rukmiṇi. The līlas of Kṛṣṇa as handled by Nārāyaṇa Tīrtha, in his taraṅgas appear so real as there is a great accuracy of feeling.

The Kṛṣṇa Līla Taraṅgiṇi is one of the finest lyrics, ranking along with the aṣṭapadi. It is the longest and a glorious opera in beautiful Sanskrit. Like the *Gīta Govinda* it is of 12 cantos and the songs are known as taraṅgās. Like the kīrtanas, these compositions have the divisions into pallavi, anupallavi and caraṇa. In the Rāsakrīḍa and Rādhākṛṣṇa episodes dealt with in the seventh canto, S'rī Nārāyaṇa Tīrtha has composed wonderful dance solkaṭṭus to adorn the taraṅgas. The Sūlādi sapta tālas are employed for the taraṅgas of this canto. Composed in highly rakti rāgas and simple tālas, and full of devotional ideas, the tarangas have been adopted not only in the sphere of sacred music such as bhajana, but also in the realm of art music. Especially those who have the solkaṭṭu appendage, are considered ideal pieces for the rendering of both abhinaya and foot work. We also come across rare rāgas like Maṅgalakāpi and rakti rāgas like Māñji and Āhiri in this work.

Nārāyaṇa Tīrtha has shortened the Bhāgavata story wherever necessary, added and elaborated it in the

appropriate context. He has composed crisp s'lokas which serve as useful preludes to the following events and then proceeds to expound them by soul strirring songs. The work may also be enacted as a dancedrama, as there is wide scope for the free play of abhinaya and foot work is to be found.

Kṛṣṇa Līla Taraṅgiṇi is again famous for the high flown technique adopted in its poetry. The lovely music of the s'abdālaṅkāras such as antya prāsa, prāsa, anuprāsa are blended so as to unite glory of idea and sound with the richness of melody. It has the triple confluence namely the bhaktibhāva, rāga bhāva and the sāhitya bhāva, the characteristic features of the kṛti composition. It represents a good stock of bhajana songs and noted for their high spiritual fervour. S'rī Tyāgarāja pays homage to Tīrtha Nārāyaṇaswamy in his *Prahlada Bhakti Vijaya*. That S'rī Tyagarāja was influenced by the style and vocabulary of the Tīrtha is proved by his songs, containing the echoes of the beautiful expressions, found in Kṛṣṇa Līla Taranginī.

To Nārāyaṇa Tīrtha are ascribed the authorship of a poem entitled *Haribhakti Sudhārṇavam* and the commentary on S'āndilya's *Bhakti Mīmāmsa*. In addition to the above, Nārāyaṇa Tīrtha has composed another dance-drama called '*Pārijātāpaharaṇa Nāṭaka*'[1] in beautiful ragas, using the darus, verses and dialogues. This nāṭaka contains the mudra of the composer 'S'rī Nārāyaṇa thīrthārcita' and is dedicated to the presiding deity of Melaṭṭur or Acyutapuri, 'S'rī Varadarāja'. It is possible that even earlier during the period of Vīrabhadrayya,

1. Mus. Ac. of Vol. XII, 1942, p. 74.

there was in existence the dance drama tradition at Melaṭṭur. The '*Pārijātāpaharaṇa*' probably represented one of those dramas which were enacted in the temple. It is said that even before Nārāyaṇa Tīrthā's dramatic work, one Siddhendra Yogi, supposed to be his guru, was the author of many dance-dramas which were produced in large numbers in the Kucipuḍi village in the Kṛṣṇa District. It was this Āndhrasampradāya that took deep roots at Melaṭṭur, when Nārayaṇa Tīrtha probably produced his *Pārijātāpaharaṇa Nāṭaka.*

ŚRĪDHARA VEṄKATEŚA AYYĀVĀḶ

Tanjore has been famous for having produced saint composers who have enriched our devotional music and literature. S'rī S'rīdhara Ayyāvaḷ, S'rī Bodhendra Sadguru Swāmigaḷ, S'rī Marudānallur Sadguru Swāmigaḷ, the spiritual trio who lived during the period 1684 - 1817 A.D., and established the cult of Nāmasaṅkīrtana in the Tanjore region.

Ayyāvāḷ is a household name in the Tanjore district and not a single bhajana goes on without singing his devotional songs or the guru kīrtanas sung in praise of him. He will ever be remembered by posterity as the saintly soul who by his depth of devotion, brought the Ganges into the well situated in his house at Tiruvis'ai-nallūr. Tradition ascribes a set of eight slokas called the '*Gaṅgāṣṭakam*' to this saint, which was composed on an important occasion that presented itself as it were to establish his greatness to the world. In order to satisfy the hunger of a starving Caṇḍāḷa beggar, S'rī Ayyāvāḷ quietly offered the special food prepared on the S'rāddha day, to the great anger of the priests assembled in the

house. By way of purifying himself of the sin committed by him, Ayyāvaḷ prayed to Goddess Ganges in the Gaṅgāṣṭakam requesting Her to manifest in the well of his house. To the great surprise of one and all present, the Ganges flooded the whole place with holy waters. This incident is still being celebrated in Tiruvis'ainallur.

Ayyāval was much respected by all the devotees for his profound learning and bhakti. A great admirer of S'rī Bodhendra, he composed along with him works on nāma siddhānta. Realising the glory of 'nāma of the Lord' as the ideal means of salvation in the kali age, Ayyāvāl spread this cult of devotion, i.e., nama siddhānta. For this purpose, many s'lokas and simple songs of devotional fervour were composed by him for being utilised in the congregational singing. His contribution in the field of devotional literature and music are everlasting in nature. The gurukīrtanas[1] and slokas in praise of Ayyāvāḷ, sung in Bhajanas are given below :

1.	Bhakte S'rīdhara Veṅkaṭaguruvarya rupamukha	- Kedāragaula raga	- Ādi.
2.	Gurumurti Pādamula	- S'aṅkarābharaṇa	- Jhampa.
3.	Swāmi mīre gatiyani	- Kāmbodhi	- Ādi.

Ayyāvāḷ was a contemporary of King S'āhaji - the Abhinavabhoja of Tanjore. The saintly soul lived in the Tiruvis'ainallur - the famous colony of Brahmins - founded and named as S'āhajīrājapuram after the great patron. This small village was the abode of learning and produced the greatest exponents in several branches of learning.

1. Hari - Hara - Guha - Bhajana Kalpalatikā - Śāstra Sanjivini Press' Madras.

Ayyāvāḷ had great admiration for the accomplishments of the talented ruler, who was a great S'iva bhakta and it is no wonder that he composed the *'S'āhendra Vilāsam'*, a beautiful Kāvya in which he gives eloquent praises to S'āhaji.[1] This work stands as a monument to his skill in picturesque treatment of historical information.

His *Ākhyās'aṣṭi* is particularly an important work on the theme of the sanctity and efficacy of uttering the Lord's Name and attaining salvation. It is said that with one of the hymns, the Kulirasṭaka, he brought rains to a famine stricken area and by his *Tārāvali stutī*, saved a child from death. To S'rīdhara are ascribed as many as fifteen works. Except the solitary example of the historical kāvya, which must have been evidently composed by him in his early years, the rest are highly devotional in spirit. That he was an eminent poet, profoundly learned and above all a saintly soul who was one of the apostles of Nāma Siddhānta cult, is undoubtedly true.

It is also interesting to note that one Vīṇā Ayyaṇṇā, an expert vīṇa player was the disciple of S'rīdhara Ayyāvāḷ. This Ayyaṇṇā was also the author of "*Vyāsa tātparya nirṇaya'* and *'Praṇavārtha Sudhodaya'*.[2] He was the son of Veṅkates'a Kavi who composed the *Rādhā-mādhava samvāda'*.

ŚRĪ BODHENDRA SADGURU SWĀMIGAḶ

Among the saintly souls who had enriched the devotional music of South India, S'rī Bhodhendra Sadguru Swāmy occupies a very distinguished place of honour. He is the architect of what is known as the 'Bhodhendra

1. *S'āhendra Vilāsa* – Ed. V. Raghavan – p. 65–69.
2. Mss. D. 15276, G.O.M.S., Madras.

sampradāya' in bhajana singing. The nāma saṅkīrtana or bhajana as it is done in South India especially in the Tamil Nāḍu, is conducted on the lines laid down by S'rī Bodhendra. The Bodhendra Bhajana Sampradāya is well known for its characteristic style and procedure. Of those who spread the 'cult of nāma siddhānta', the unique contribution of the famous trio namely S'rī Bodhendra, Ayyāvāḷ and Sadās'iva Brahmendra are immortal in nature. Just as the Trinity of South Indian music were illustrious contemporaries, those three saintly souls lived at the same period, spreading the significance of the Lord's name and its recitation throughout the Tamil Nadu.

S'rī Bodhendra Sadgurusvāmi adorned the Kāñci Kāmakoṭi Pīṭham as the 59th Jagadguru and was a great devotee of Lord Rāma. Before S'rī Bodhendra took to sanyāsa ās'rama, his pūrva-ās'rama name was Puruṣottama. When Jagadguru Vis'vātikendra Sarasvatīsvāmi adorned the Kāñci Kāmakoṭi pīṭha as the 58th pontiff, a pious brahmin named Pāṇḍuraṅga, who had an equally devoted wife Suguṇā, was in the service of the mutt. For a long time the pious couple did not have a progeny and in answer to their devotion to the Lord, they were blessed with the child, Puruṣottama, who was to become later the successor to the Kāmakoṭi pīṭha. Vis'vātikendra Sarasvatī, who was also known as Ātma-Bodhar, knew easily that the child had the essential requisites to be his successor to the Holy Pīṭha and was best fitted to offer spiritual guidance to the people at large. Puruṣottama was handed over by his parents to the care of the Jagadguru. He mastered the Sanskrit language, digested the Vedas, Upaniṣads and Smṛtis. The knowledge of these led him to realise the greatness of Rāma Nāma and the efficacy of its recitation.

Thereupon he attached great significance to the utterance of Rāma Nāma which he believed was the essence of existence.

Once S'rī Vis'vātikendra Saraswatī undertook a pilgrimage to Vāraṇasi, his disciples Puruṣottama and Gñānasāgaran had the unique fortune to accompany him. Under the instructions from their guru, they had started on their journey long before their guru and were nearing their destination. It so happened that Gñānasāgaran died on his way and the grief stricken Puruṣottama waited for his guru to convey the news and then put an end to his life by plunging into the Ganges. S'rī Vis'vātikendra Sarasvatī thereupon led him into the sanyāsa ās'rama, which is equivalent to taking a new birth. He gave him the name 'S'rī Bodhendra Sarasvatī' in the as'rama and asked him to proceed to Kañcīpuram as his successor to the Kañcī Kāmakoṭi Pīṭha. S'rī Ātmabodha also instructed him to compose a lakh of Nāma s'lokas on the basis of *Bhagavān Nāma Kaumudi*, a work by Lakṣmī S'rīdhara of Jagannātha.

S'rī Bodhendra Sarasvatī found the repetition of Gods name the simplest of all spiritual practices and at the same time, the most efficacious. According to him even the greatest sin would be washed away by the repetition of Rāma Nāma. Once a married Brahmin lady was forced to become a Mohammedan, on her way to Banares. Afterwards, when she joined her husband, it was felt that she should make amends for her great sin. S'rī Bodhendra wanted to establish before the world the greatness of Rāma nāma and proclaimed that if Rāma nāma was at all efficacious, the lady in Mohammedan costumes by uttering the nāma and taking a plunge into the waters of the

Puṣkariṇī, should be brought back to Hinduism and to her husband. To the great surprise of all the miracle happened. After this incident he came to be known as 'Bhagavān Nāme Bodhendra' as he made everybody understand the greatness of the nāma and its repetition.

Bodhendra Sadgurusvāmi was a great admirer of S'rīdhara Ayyāvāḷ of Tiruvis'ainallur. S'rī Bodhendra Saraswatī composed about eight works dealing with the Nāma Siddhānta viz, *Nāmāmṛta Rasodayam, Nāma Rasāyanam, Nāma Sūryodayam, Nāma Taraṅgam, Harihara Bhedādikāram, Harihara Advaita Bhūṣaṇam* and *Mūrthabrahma vivekam.*

It is said that S'rī Bodhendra laid down the method of conducting the bhajana and on these lines, these are being done at his samādhi at Govindapuram, on the occasion of his ārādhana festival during the months of September and October annually.

There is perhaps hardly a bhajana in South India, which does not include the s'lokas composed by S'rī Bodhendra. Songs full of devotional fervour are invariably sung in praise of the mūla puruṣas and Gurus in the bhajanas. The following compositions are in praise of S'rī Bodhendra and are sung in the South Indian Bhajanas:

(1) Bodhendra Jagatamguru-mās'raye	- Deva gāndhāri	- Ādi.
(2) Bhajare mānasa Bodhendra	- Behāg.	- Ādi.
(3) S'rī Guru Bodhendram mānasa	- Suruṭi	- Ādi.

(4) S'atamani pranutimarucu - Toḍī - Ādi by Veṅkaṭarāmayya

(5) Bodhendra Gurum Bhajeham - Kānaḍā - Cāpu.

ŚRĪ SADĀŚIVA BRAHMENDRA

It is at Tiruvis'ainallur again, that this great saint and composer of devotional advaitic kīrtanas was born in a Telugu Brahmin family belonging to the Niyogi sect. His original name was S'ivarāmakṛṣṇa and his parents were Somasundara Avadhāni, an eminent vedic scholar and Pārvatī. Quite early in life he showed remarkable signs of greatness, "devotional trance and spontaneous expression of high truths".[1] He mastered all the s'āstras and became a profound scholar. Much against his wish, he was married. But the feelings of detachment and his philosophical mind forced him to run away from the madding crowd in quest of spiritual effulgent light.

During his sojourn in search of a guru to enlighten him, he found a great bliss in dancing in meditation. He composed the 'S'iva Mānasika Kīrtana' praying fervently to God S'iva to bless him with Ātmānanda. Providence directed him as it were to the feet to Paramas'ivendra Sarasvatī, the Jagadguru of Kāñci Kāmakoṭi Pīṭham, who initiated him into the higher aspects of advaitic philosophy. He became the favourite disciple of the Guru, who called him 'Sadās'iva'.

Sadās'iva composed many a melodious kīrtana in advaitic theme in fine and flowing sanskrit. Extolling his

1. Sadāśiva Brahmendra – the silent sage – Yogi suddānanda Bharati – Chapt. II, p. 67.

guru, he has created a few laudable songs. He dedicated all his works to S'rī Paramas'ivendra. His kīrtanas are indispensable in the bhajanas and they contain the mudra 'Paramahamsa'. It is said that he did nāma saṅkīrtana using all these compositions.

Sadās'iva was noted for his impertinent remarks and on one occasion, he was directed by his guru to keep silence. Feeling quite ashamed at his own impudence, the disciple took to the life of long vow of silence (mauna vrata). He ran from place to place in search of spiritual freedom, with perfect detachment. Many miracles are ascribed to him, which bear testimony to his spiritual prowess. He became a mahāpuruṣa. His '*Ātma Vidya Vilāsa*' was a famous work on Advaita and a copy of it was presented as a blessing by the saint to King S'arabhoji when the latter prayed for a child to succeed him. Sadās'iva during his sojourn came to Pudukkoṭṭa where Raghunātha Toṇḍaimān, became his devotee and built an ās'rama for the saint. It was at Nerur that this saint-composer attained samādhi.

As he became a silent sage, he always carried a sand bag with him. The mantras and the kīrtanas would be written on this sand for the benefit of his disciples. The kīrtanas of Sadās'iva embody the truth of advaitic philosophy, greatness of nāma mahima, the *Bhāgavata* and the *Rāmāyaṇa*. Characterised by a simple style and easy attractive tunes, his kīrtanas represent an enriching part of devotional music. His samādhi at Nerur, is a jīva samādhi. Musical discourses on vedāntic topics, recitation of hymns, singing the songs of the saint and bhajanas are held on his jayanti day.

Some of the guru-kirtanas sung in bhajanas in praise of Sadāśiva are as follows :

(1)	Niravadhi karuṇa	- set in 'Cidambara dūta meṭṭu' by Mīśu Kṛṣṇa Iyer.	
(2)	Cintā nāstikila	- S'ankarābharaṇa	- Ādi.
(3)	Bhajare Gopalam	- Hiṇḍolam	- Ādi.
(4)	Brūhi Mukundeti	- Señjuruṭṭi	- Ādi.
(5)	Mānasa sañcarare	- Sāma	- Ādi.
(6)	Pibare Nāmarasam	- Bhairavi	- Ādi.
(7)	Jaya Tuṅga Taraṅge	- Mukhāri	- Ādi.
(8)	Bhajare Raghuvīram	- Mohanam	- Ādi.
(9)	Gāyati Vanamāli	- Kuntalavarāli	- Ādi.
(10)	Bhajare yadunātham	- Sāveri	- Ādi.
(11)	Khelati mama hṛdaye	- Aṭāṇa	- Ādi.
(12)	Smara vāram vāram	- Kāpi or Kannaḍa	- Ādi.
(13)	Chetaḥ S'rī Rāmam	- Mohanam	- Ādi.
(14)	Krīḍati Vanamāli	- Suruṭṭi	- Ādi.

ŚRĪ VEṄKAṬARĀMA SADGURUSVAMI

S'rī Veṅkaṭarāma Sadguru Svami, who hailed from the sacred village of Tiruvis'ainallur was the father of the Marudānallur nāma saṅkīrtana tradition. His father was S'rī S'eṣa S'āstri, a Telugu brahmin who was an erudite scholar in several s'āstras, and Abhirāmi Ammāl was his mother. It is said that his birth was attended by auspicious signs. Unfortunately the child proved to be dumb, to the great sorrow of his parents. Due to the blessings of S'rīdhara Ayyāvaḷ, the child on the predicted day gained his powers of utterance. The first word that he bursted out was 'Rāma'. Since then, Veṅkaṭarāma grew spiritually and also intellectually. He preached about the greatness

of Rāma nāma. He visited many shrines during his pilgrimage and many rulers including S'arabhoji received the initiation into nāma mantra from him. On every Saturday, Ēkādas'ī and other auspicious days, he used to conduct nāmasaṅkīrtana.

The idea of many devotees participating in a congregational singing, became very popular, due to Svamiji's efforts. He sang guru kīrtanas in praise of S'rī Bodhendra, S'rī Ayyāvāḷ and Sadās'iva Brahmendra, aṣṭapadis of Jayadeva, Taraṅgas, padas of Bhadrācala Rāmadasa, Purandara dasa, and other bhaktas. His bhajanas saturated with devotional fervour served to have a spiritual influence among the participants. The music of the bhajana conducted by him in his mutt at Marudānallur was said to be full of melody coupled with the bhakti. He used Tambūra for providing the s'ruti and singing the glories of the Lord, sweetly to the drone accompaniment, with a heart overflowing with devotion towards Him. He spread the doctrine of bhakti among the people.

One of tbe guru s'lokas usually sung in bhajanas, ranks him along with S'rī Bodhendra and S'rī Ayyāvāḷ.

भगवन्नामबोधेन्द्रं श्रीधरार्यात्मविग्रहम् ।
श्रीमद्वेङ्कटरामाख्यं देशिकेन्द्रमुपास्महे ॥

The present programme of South Indian Bhajana is said to have been systematised and standardised by Marudānallur Svami. Even now, the Rādhākalyāṇa utsava is being celebrated in the mutt at Marudānallur during the month of Mārgaḻi when the bhajana is performed with the singing of aṣṭapadis of Jayadeva set in Karnatic tunes.

III THE PERIOD OF THE MUSICAL TRINITY – SAINT TYĀGARĀJA, MUTTUSWAMI DĪKṢITAR AND ŚYĀMĀ ŚĀSTRI

The latter part of the eighteenth century has been considered the most important period in the history of South Indian Music. It was during this time that the three great composers, styled Musical "Trinity", illuminated the musical horizon by their kṛtis and their devout lives. Since there is an extensive literature regarding the life and contribution of the Trinity, it is felt that a brief account of the same may be found sufficient in the present context.

The Trinity were great devotees, poets and musicians, who gave a fresh life to South Indian Music by their superb handling of the art. They were born in the same village, Tiruvārūr, which has become thrice holy to all the lovers of music since then. The remarkable significance about the Trinity is that they were great composers and at the same time great bhaktas.

The musical inheritance of the Trinity must have been very rich and they were heir to the compositions of Purandaradāsa, Kṣetrayya, Vīrabhadrayya, Pacimiriyam Ādiyappiah and Soṇṭi Veṅkaṭaramaṇayya. An analysis of the music of Dīkṣitar reveals that it was but an interpretation of the music of his past. It is obvious that Tyāgarāja not only has embodied the fine elements of the tradition but also brings home the glorious possibilities of melodic music in his songs. The music of Tyāgarāja is likened to the juice of the grapes which can be tasted and enjoyed at once without any difficulty whatsoever. Dīkṣitar's music has been identified as the juicy kernel contained in the coconut, which can be enjoyed only after breaking the

shell, a difficult process. The music of S'yāmā S'āstri is compared to the plantain in which the skin has to be peeled off before tasting the fruit. Each is great and unique in his own way and hence stands above comparison.

ŚRĪ TYĀGARĀJASVĀMI

Of the musical Trinity, much has been said, written and discussed about the life, personality and achivements of S'rī Tyāgarāja,[1] and is still being continued. As a consequence we are in possession of an exhaustive literature on Tyāgarāja and it is still eternally inspiring the music lovers to worship not only by singing his Kṛtis fervently but also by writing and recording his immortal services to karnatic music. Tyāgarāja's kṛtis and pañcaratnas representing the highly melodic music, inspire both musically and spiritually. He is both a saint and a great composer whose compositions breathe the highest spiritual truths and contain at the same time the most exquisite 'art music'. His father Rāma Brahman was an expounder of the *Rāmāyaṇa* in the Tanjore court. Tyāgarāja's devotion to Rāma was thus ingrained in his blood and this gained intensity by his constant listening to the spiritual hymns and songs of Bodhendra, Sadās'iva Brahmendra, Purandaradāsa, Bhadrācala Rāmadāsa, Tālapākkam composers, Nārāyaṇa Tīrtha, Kṣetrayya padas, potana *Rāmāyaṇa*, and *Rāma Nāṭaka kīrtanās.*

1. Thyāgarāja – A Monograph – C. Tirumalai Naidu, 1910.
   Śrī Tyāgarāja – M. S. Ramaswamy Iyer.
   Great Composere – P. Sambamoorthy.
   Thyagaraja Centenary volume – Mus. Ac. Journal, 1947.
   Spiritual Heritage of Thyagaraja – Dr. V. Raghavan.
   Kṛti Maṇimālai – Rangaramanuja Iyengar.
   Many other brilliant studies on him are available from the pen of T. V. Subba Rao.

Quite early in his life he composed his divyanāma kīrtanas,[1] simple in music, but rich in feeling, and these form the priceless part of the South Indian Bhajana.

Perhaps the greatest contribution of S'rī Tyāgarāja lies in that, he is the first composer who combined the art of music in its highest level with the religious truths. He emphasises in his Kṛtis the importance of worshipping Lord Rāma with music, characterised by s'ruti s'uddha, laya s'uddha, susvara and which is rendered with the accompaniment of Tambūra. Tyāgarāja perhaps emphasises the true function of a real bhāgavata who in his view has necessarily to be a good musician and also a bhakta. Many anecdotes regarding the composer's life unfolding the noble aspects of his personality such as the famous proverbial reply of the great saint to King S'arabhoji in Kalyāṇi rāga "Nidhi tsāla sukhamā" denouncing wealth as insignificant before the devout service at the feet of His Rāma, are available. The Rāma bhakti of Sri Tyāgarāja, which inspires him to sing out his heart may be compared only with the devotion of Prahlāda, whose unalloyed love towards Hari has been very admirably immortalised in his *Prahlāda Bhakti Vijayam.*[2] Throughout the musical play it is only Tyāgarāja's saintly nature that is revealed in the character of Prahlāda. A highly emotional composer to whom S'rī Rāma was a reality, we find him giving utterances to the surging feelings of his heart in a conventional, taunting, plaintive, pleading and persuasive

1. Utsava Sampradāya Kīrtanas—S. Ramanathan, 1963.

   Śrī Tyagarāja's utsava sampradāya songs—P. M. Subramanya Iyer—Mus. Ac. Journal, 1966.

2. Prahlāda Bhakti Vijayam—S. Ramanathhn, 1966 and Nowkā Caritra—P. Sambamoorthy.

manner. We find echoes of his own feelings, as such towards life around him, especially in his '*Naukācaritra*' a brilliant work on the theme of madhura bhakti. S'rī Tyāgarāja approached the Lord through nine channels of devotion and his songs bear testimony to it. In the highest state of ecstatic devotion to the Lord, the bhakta forgets himself and his existence. He sings out his soul, dances his experiences with the mind concentrating on the Form of His Iṣta Devatā. Tyāgarāja adopted this path of 'Naiṣkāmya Bhakti' which implies ātmanivedana in the first place and included all the other forms such as smaraṇa, kīrtana etc. Having reached the height of devotion, he bursts out into the most splendid art forms, which are saturated with feeling. His kṛtis pulsate with emotional exhuberance and touch the innermost depths of our very being.

Tyāgarāja is verily the 'tone-poet of Humanity'. With minimum means of execution he has given maximum melodic expression. The kṛtīs of Tyāgarāja couched in dignified prose though appear simple and tiny, assume when rendered, a magnificent melodic proportion and each kṛti lends scope for being dealt and interpreted in a very exhaustive manner. His handling of rare and apūrva rāgas served to immortalise them. Nalinakānti, Umābharaṇam, Candra jyoti and many others live through his songs. The highly rakti ragas have been defined by his kṛtis in a most ideal manner. The use of medium tempo, fewer words in the mātu, employment of easy time measures and above all a very clear picture of the rāga depicted in an impressive manner are considered the charm of his compositions. They have the fundamental resources to enchant, inspire and please the listener. His kṛtis form the main stay of

the art musical concert and Karnatic music as a whole. They are profusely used in bhajanas and Harikathā Kālakṣepa.

To an inspired seer, with an astonishing mastery over sāhitya and saṅgīta, the art of composing is the most favourite medium, to give vent to his sublime thoughts. Tyāgarāja though gave expression to his self and his ideas through the kṛti medium, yet he has shown his ability to compose something like a varṇa. His pañcaratnas resemble the varṇas in general form but the composer has endowed them with individual characteristics. Being an ams'a of Nārada and blessed by the divine ministrel with the grantha '*Swarārṇava*', it was not difficult for him to learn more through intuition about the intricacies of the higher aspects of the art. In some kṛtis, the glory of rāga is pictured in a slow and descriptive ālāpa manner as in 'Evari māṭa' in Kāmbhoji, 'Kārubāru' in Mukhāri, 'Manasusvādīna' in S'aṅkarābharaṇa and others. The tāna like progression of melody is to be found in his 'Koluvaiyunnāḍe' in Bhairavi, the gradual development of thought and melody as found in 'Cakkanirāja' in Kharaharapriyā, 'Koluvamaregada' in Toḍi and many others, reflect the soaring musical imagination of the saint. These compositions of the revered composer may be described as the immortal 'temples in sound' which continue to inspire and as models of the melodic music, have become the very 'lakṣaṇa' and 'lakṣya' of our music.

It is said that three different schools of disciples of S'rī Tyāgarāja carried on his tradition. They are known as the Umayāḷpuram, Tillaisthānam and Wālājāpeṭ schools known after the earliest disciples hailing from those places respectively. The manuscripts containing the kṛtis of the

Saint composer are preserved in the manuscripts by this worthy disciple S'rī Wālājāpeṭ Veṅkaṭaramaṇa Bhāgavatar and are still available in the Saurāṣṭra Sabhā at Madura.) Each school was fortunate in having devoted disciples, who were mainly responsible for handling the tradition orally and for preserving the same in written sources. This later led to the publication of the songs and the most authentic music of the saints kṛtis by the disciples. It is this preserved music in the authentic s'iṣya paramparā, that has come to be referred to as the sampradāya saṅgīta. The saint who was the architect of this accredited practice or sampradaya, hails S'rī Rāma as the 'saṅgīta sampradāyakuḍu' in his Ārabhī rāga Pañcaratna.

As a composer of melodious kritis par excellence, as a teacher of the humanity, as an author of group kritis in praise of Goddess Tripurasundari, Lord Sundares'warà, Divyanāma and utsava sampradāya kṛtīs and as the composer of the operas and above all as a true Rāma Bhakta, S'rī Tyāgarāja is unique.

The illustrious contemporaries of the saint composer, namely S'rī Muttusvāmi Dīkṣitar and S'yāma S'āstri are devotees of Lord Subrahmaṇya and Goddess Kāmākṣi respectively.

ŚRĪ MUTTUSVĀMI DĪKṢITAR (1776 - 1835)

S'rī Muttusvāmi Dīkṣitar is said to have imbibed the best tradition of Meraṭṭūr Vīrabhadrayya, through his father Rāmasvāmi Dīkṣitar, an eminent varna and rāgamālika composer. Initiated into the field of music by his father and later under the guidance of Cidambaranātha Yogi he stayed at Banares where he received the S'rī Vidyā Upades'a. At Tiruttaṇi, Dīkṣitar was blessed by Lord

Subrahmaṇya where he blossomed into a composer, singing the first song in Māyāmālavagoula, "S'rī Nāthādiguruguho jayati" in praise of his guru. The mudrā adopted by the composer is Guru guha.

The Kṣetra kṛtis of Dīksitar are of perennial interest to bhaktas, musicians and philosophers. A profound scholar in the mantra s'āstras, Dīkṣitar has dwelt at great length in his sāhityas not only the upanisadic truths but also the beautiful description of the gods. He was a great bhakta, who steeped himself in the higher aspects of the Divine knowledge. His was an intellectual approach to God (ज्ञानमार्ग). He was more philosophical in the expression of his Bhakti towards his iṣṭadevatas. His songs contain lofty wisdom and the music was appropriately conceived to suit the loftiness of the theme. We get in his song the entire rāga picture. The rāga has been treated in its entirety, in each composition. The music as such appears to describe the rāga devata in all manifold aspects. A very descriptive form of the rāga can thus be had from his pieces. Essentially a vaiṇika style is obvious in his compositions which upholds the long drawn out gamakas and the typically slow tempo of the padas. The rāga is Dīkṣitar's forte. Rāgabhāva overflows in every song and all the characteristic sañcāras conducive to the establishment of the melodic svarūpa of the rāga are thoroughly exhausted in each song. Sometimes rare phrases are also found in his treatment of the rāga. Rāga which is described as "the total musical functioning of the regular mental being itself", has been handled by Dīkṣitar to express power, majesty, grandeur and sublimity. His songs bear the marks of a great poet, composer of very fine Sanskrit, an eminent vaiṇika, profound scholar, a true

devotee of the ragadevatas, and an intellectual Bhakta of Lord Subrahmanya. "The bhakti as expressed in his songs is controlled by Gñāna and emotion is subdued and not demonstrative".[1]

S'rī Dīkṣitar's contributions to our music are immortal in nature. He was a prolific composer and a peerless composer of group kṛtis, like Kamalāmbā navāvaraṇa, Abhayāmbā Navāvaraṇa, Navagraha kṛtis, Pañcaliṅga sthala kṛtis, Vibhakti kīrtanas. His pieces are set in high flown Sanskrit couched in a highly dignified and learned style. They are replete with descriptions of gods and goddesses, the kṣetramahima, coupled with upaniṣadic truths. Being a Devi Upāsaka, we find in his songs addressed to the goddess, the truths dealt in tantric and mantric philosophy. Rhetorical beauties abound in his pieces. Dīkṣitar is primarily a Vaiṇika and hence he has followed the instrumental mode of rāga expression in his songs. He has adopted a slow and vilambita kāla, and his pieces are studded with gamakas. It is these that helped Dīkṣitar to create living forms of exquisite beauty, noted for their originality - par excellence. Each song of Dīkṣitar reads like an elaboration of the rāga in its entire form. His compositions are mostly remarkable for the richness and beauty with which the rāga forms are portrayed.

He has given his pieces a conspicuous form with pallavi, samaṣṭi caraṇa and madhyamakāla sāhitya. He introduces the rāga mudra invariably in all his songs. The influence of Hindustani music and western system of music on Dīkṣitar,[2] may be seen in the treatment of rāgas like

1. Souvenir of the Music Academy Conference, 1956—Sri T. L. Venkatarama Iyer.

2. Jatisvara Sāhityamulu—D. 2536, G.O.M.L.

Yamunākalyāṇi, Bṛndāvana Sāraṅgā, Señjuruṭṭi and S'uddha Sāverī.

A high degree of musical talent is necessary to master and render his kṛtis. A knowledge of the meaning underlying the sāhitya, good grasp of the features of the rāga, and an understanding of the gamakas used, are considered essential in order to appreciate his compositions. They have to be sung over and over again for their merits to be fully appreciated. Such is the unique greatness of his songs. They have rightly become immortal pictures in sound.

ŚYĀMĀ ŚĀSTRI (1762 - 1827)

S'yāmā S'āstri was a devout bhakta of Goddess Kāmākṣi whom he worshipped with a garland of endearing and moving songs. His kṛtīs and svarajatīs were composed during moments of inspiration and hence are effusions of the feelinge of a yearning soul. Unlike his two illustrious contemporaries, he was born in affluent circumstances and his father Vis'vanātha who had migrated to Tanjore during the reign of Tulaja (1765-1787) with their idols 'Baṅgāru Kāmākṣi' from north, was given by the Rāja, freehold estates including an agrahāram and lands. The temple for Baṅgāru Kāmākṣi at Tanjore which is about 180 years old was built with an endowment of 32 velis of land. After his father, S'yāmā S'āstri became the temple arcaka and this enabled him to be alone in the sanctum sanctorum for long hours with his iṣṭa devata and get lost in that blissful state. It is said that most of his songs composed during the solitary moments had not seen the light of the day.

S'yāmā S'āstri adopted a unique style of his own in his compositions and they form a class by themselves.

Being initiated into the mysteries of Gāndharva Vidyā by Yogi Saṅgīta Svāmi and later, coming under the influence of the great vainika and the palace vidvan, Pacimiriyam Ādiyappayya, S'yāma S'āstri flowered as a composer and musician.

The compositions of S'yāma S'āstri are noted for their polished music, beautiful language, the rhythmic excellence and the Karuṇā rasa. A creative artist, an inspired bhakta and an erudite scholar, S'yāma S'āstri's kṛtis have become perfect examples wherein saṅgīta, sāhitya and laya find their finest blend. They reflect typically the author's scholarly style and speak volumes about the richness of his musical conception and his lofty imagination.

Besides the scholarly kṛtis in highly rhythmic setting, his svarajatis constitute the magnificient contribution of S'yāma S'āstri to the lakṣya of Karnātic music. He is the architect of the concert type of svarajati. Though svarajatis had been composed by Vīrabhadrayya earlier, those of S'yāma S'āstri in Tōḍi, Bhairavi and Yadukula-kāmbhoji belong to a class of svarajatis in which jatis are absent. The rāga bhāva is patent in each. Coupled with the richness of feeling, and attractive rhythmic structure they are veritable masterpieces in those rāgās. The commencing notes of the caraṇas of his Bhairavi svarajati, i.e., 'Kāmākṣi anudinamu' have been so conceived by the composer to be in the ascending order of pitch : sa, ri, ga, ma, pa, dha, ni, sa. The attractive makuṭam ending found in the Yadukulakāmbhoji svarajati, i.e., 'Kāmākṣi nī pada yugame', adds a proper finish to the piece. It will be interesting that in the three svarajatis, the pallavi

commences in the mandrasthāyī and this endows a certain gravity, reflective of the meditative mood of the piece. The mudrā 'S'yāma Kṛṣṇa' is found in the last carana.

The 'Navaratnamālikā' in praise of Goddess Mīnākṣi of Madura is a precious gem in the repertoire of South Indian Music. Of the seven well-known in the group of nine kṛtis constituting the Navaratnamālikā, the piece in Āhiri, i.e., 'Māyamma' is one of the best in the raga as it is full of rich musical conception and exuberance of the feelings of a true devotee. S'yāma S'āstri's treatment of Ānandabhairavi has endowed it with superior classical dignity. The handling of rakti rāgas like Toḍi, Dhanyāsi, Bhairavi, Ānandabhairavi, Kāmbhoji, S'aṅkarābharaṇa, Kalyāṇi and the rare rāgas like Kalagaḍa, Karṇāṭa Kāpi, Māñji, and Cintāmaṇi is superb and is of a unique standard. Being an adept in the tāla system, his compositions are attractive with rhythmic beauties. It is true that special talent and knowledge is necessary to handle the compositions of Muttusvāmi Dīkṣitar and S'yāma S'āstri, owing to their scholarly nature. The introduction of viloma cāpu taking the sequence 4 and 3 as found in 'Ninnu Vināgamari' in Pūrvakalyāṇi rāga and "Trilōkamātā" in Pharaz is an attractive feature in S'āstri's songs. Some of his songs allow themselves to be rendered in two tālas. The piece 'S'aṅkari S'aṅkuru' in Sāveri, can be sung in the Rūpaka tāla and Ādi tāla (tis'ra gati) as well.

Kṛtīs with beautiful svarākṣaras and svara sāhitya have always been the attractive part of our repertoire and S'yāma S'āstri's compositions bristle with svarākṣara beauties while his son Subbarāya S'āstri was a pastmaster in composing kṛtis with svarasāhitya. The varṇa in Ānandabhairavi 'Sāmini rammanave', Ādi tāla, is yet

another masterly contribution of the great composer to our music.

Tradition gives an account of the pallavi contest held in the Tanjore court between S'yāma S'āstri and Bobbili Kes'avayya, the veteran musician of Vijayanagaram who had the title Bhūloka Cāpacuṭṭi. The fact that S'yāmā S'āstri saved the reputation of Tanjore, the brightest spot on the map of South India in the field of music and dance, by his successful rendering of a pallavi in S'arabhanandana tāla as a challenge to that in Simhanandana tāla sung by Kes'avayya, speaks volumes about the proficiency of the composer in the field of manodharma saṅgīta and also reflects the highly competitive and genuine spirit of the age. The S'arabhanandana tāla has $19\frac{3}{4}$ matras and 79 akṣarakālas for an avarta. The ṣodas'āṅgas are also used in this tāla.

Of the disciples of S'yāma S'āstri, the following were famous :- His son, Subbarāya S'āstri, Perambur Kṛṣṇayyar, Alasūr Kṛṣṇayyar, Saṅgītasvāmi and Dāsari. Perambur Kṛṣṇa Iyer popularised a large number of his guru's songs. Saṅgītasvāmi was an expert musician and was the author of the svara sāhitya to the kṛti 'O Jagadamba' in Ānandabhairavi.

The Significance of the contribution of the Musical Trinity :-

The immortal contribution of the musical Trinity paved the way for the following developments in the history of South Indian Music in the subsequent period :

1. S'ūkha bhāva in music or 's'rāvyam' which appeals to the heart came to be felt as an essential requisite in music.

2. The ideal of 'absolute music' emphasising the art of music as a unique language of expression of its own, emerged.

3. The development of highly melodic compositions on the model of the kṛtīs of the Trinity with the characteristic embellishments like saṅgati, madhyamakāla sāhitya, and svarasāhitya, Svarākṣara etc., took place.

4. Since the sāhitya of the kṛtis contains lofty sentiments and sublime truths, their compositions have become models from the point of view of excellent devotional theme as well as the exquisite musical construction. Both dhātu and mātu claim equal importance.

5. The kṛtis of the Trinity happen to be the foremost definition of the rāgas and the vivid portrayal of the melodic individuality of the 'abstract picture in sound' helped in the standardisation of their lakṣaṇa. This led to the development of manodharma saṅgīta in all its varied aspects. The elaborate exposition of the rāga through the different stages, the systematic tāna and ghanam singing and the complicated pallavi expositions emerged. It is said that S'rī Tyāgarāja sang Devagāndhāri rāgā for eight days, S'yāma S'āstri won over Bobbili Kes'avayya by handling the S'arabhanandana tāla pallavi, while Ghanam Kṛṣṇa Iyer learnt the art of Ghanam singing from Kes'avayya. The art of polished rendering of compositions with rāga bhāva, laya s'uddha, purity of sāhitya and at the same time considering it as

the best offering to God may be said to have had its beginnings in the latter half of the 18th century.

6. Owing to the musical excellence and loftiness of content, their kṛtīs, which are perfect models of art music, are used in the spheres of applied music like the bhajana and kālakṣepa.

7. The employment of easy tālas like ādi, rūpaka for musical compositions and the importance of simple prose with attractive poetical expressions in melodic forms emerged.

8. Since innumerable kṛtis sprang up in common as well as rare ragas, a concert repertoire emerged as consequence. Before the period of the Trinity, music concerts must have included varṇas, darus, svarajatis and kīrtanas. In the post Trinity period, kṛtis have come to occupy a major portion of the art musical concerts on account of the rich rāga bhāva present in these.

9. Instrumental music came to have a remarkable development with the emergence of the concept of 'sukhabhāva saṅgīta' and absolute music. Instrumental rendering of the kṛtis of the Trinity led to the springing up of new finger techniques and styles of play. As a consequence top ranking exponents of the art of playing the stringed, wind and percussion instruments flourished in the post Tyāgarāja period.

10. With the emergence of the art musical concerts, the ideas of musical and rhythmic accompaniment

came to be significantly realised. The introduction of violin as an accompaniment in concert is a landmark in the history of Karṇātic music. The adaptation of Western musical instruments like clarinet for playing Karṇātic music was another unique feature of this period. Violin solos and violin duets became popular in Tanjore.

11. Healthy traditions like the Vaiṇika concert traditions were set up by the compositions of the Trinity.

Composers and musicians of the Post - Tyāgarāja Period

It is interesting to observe that the period after the Musical Trinity produced a galaxy of brilliant musicians who dominated the world of South Indian Music. Talented singers noted for their powers of interpretation flourished and they held the torch of the music of the great composers during the latter half of the 19th century. Concerts of art music as such with a programme of highly melodic compositions, with special place of honour to the manodharama saṅgīta, i.e., rāga ālāpa, tāna, pallavi and kalpanā-svara, also came into existence.

Pioneer musicians, pioneer instrumentalists and pioneer kathakas were responsible for Karnatic music to attain an unique honour not hitherto known. The ideal of absolute music and absolute dance came to be realised in full. The musicians popularised the compositions of the great composers by performing them in a refined and highly melodic style. Though some of these musicians such as Paṭṇam Subrahmaṇya Iyer, Kunrakkuḍi Kṛṣṇa Iyer, and Ghanam Kṛṣṇa Iyer had also enriched the

repertoire of our music, yet their fame as eminent singers stands unparalleled.

The part played by the musicians and instrumentalists such as players on vīṇā, mṛdaṅgam, flute, nāgasvaram, goṭuvādyam and violin in unfolding the melodic richness of the compositions of the great composers can never be over estimated. Inspired by the exquisite music of the predecessors, the musicians were initiated into the field of absolute music. This naturally led to the growth and development of manōdharma saṅgīta. We hear of specialists in rāga, pallavi and ghanam singing such as Toḍi Sitārāmayya, Begaḍa Subrahmaṇya, S'aṅkarābharaṇa Narasayya, Toḍi Sundara Rao, Nārāyaṇagaula Kuppayyar, Aṭhāṇā Appayya. Other instances of rāgas that were sung by exponents continuously for a considerable length of time, are also available. They were eminent Pallavi singers and players, like Pallavi Doraisvāmi Iyer, Pallavi S'eṣa Iyer, Pallavi Sōmu Bhāgavatar, Pallavi Gopala Iyer, Ghanam Kṛṣṇa Iyer and Nayam Veṅkaṭasubba Iyer besides the great stalwarts in the field of instrumental music.

Specialisation in the various branches of manodharma saṅgīta by musicians and instrumentalists, reflects the well advanced stage in the development of the art music. This led naturally to the evolution of high degree of technique of playing and singing. We hear of the piḍi vādyam and jāru styles of violin playing, gamaka or varik style of playing, cakra bhandam and bandam style of playing the vīṇā. Instruments representative of the wind, percussion and stringed varieties reached the utmost perfection both in point of structure and style of playing. Being a period noted for its intense musical activity, there emerged a

tradition in Tanjore which became famous for its purity of rāga bhāva.

The post-Tyāgarāja era may even be called the era of pioneer musicians in the history of Karṇātaka music. The contribution of composers and musicians in the post-Tyāgarāja period as such forms a separate and detailed treatment by itself. This could not be dealt with in this study in detail. The biographies of the following, namely, Paṭṇam Subrahmaṇya Iyer, Mahā Vaidyanātha Iyer, Kunrakkuḍi Kṛṣṇa Iyer, S'arabha S'āstri, Tirukkōḍikāval Kṛṣṇa Iyer, Nārāyaṇasvāmi Appa,[1] Tanjore Kṛṣṇa Bhāgavatar, Fiddle Govindasvāmi Pillai, Vīṇai Dhanammāl and many Nāgasvaram players are available. It is however felt, that a very brief account of some of the famous composers[2] and musicians who flourished in Tanjore during the latter half of the 19th and the beginnings of the 20th centuries, is relevant in this context for estimating their over all contribution to the lakṣya of Karṇātic music.

SUBBARĀYA ŚĀSTRI (1806 - 1862)

Subbarāya S'āstri was the second son of S'yāma S'āstri and attained proficiency in Tamil, Sanskrit, Telugu and Saṅgīta. Having had the fortune to study music under S'rī Tyāgarāja and later coming under the influence of marātha musicians like Mērugosvāmi and Rāmadās Svāmi, he became a brilliant composer of kṛtīs on the model of his father. Adopting the style of the Trinity he used svara-

1. Great Musicians—P. Sambamoorthy.
2. Dr. U. V. Swaminatha Iyer's Editions. The Dictionary of Music and Musicians—by P. Sambamoorthy. Personalities in present day music—E. Kṛṣṇa Iyer.

sāhitya, ciṭṭasvara, svarasāhitya and madhyamakāla sāhitya in his kṛtis. He signed his pieces with the signature 'kumāra'. He was also an expert player on the Sārinda and violin. He enjoyed the patronage of the Zamindar of Uḍayārpāḷayam. Some of his well-known compositions are :

1.	Janani ninu vinā	- Rītigaula	- Cāpu
2.	Vanajāsana	- S'rī Rāga	- Rūpaka
3.	Emani nenī mahima	- Mukhārī	- Ādi
4.	Ninu seviñcina	- Yadukula Kāmbhōji	- Cāpu
5.	S'aṅkari nī vani	- Begaḍa	- Rūpaka
6.	Ninuvinā gati	- Kalyāṇi	- Ādi
7.	Veṅkaṭas'aila vihāra	- Hamīrkalyāni	- Ādi

His compositions are replete with rāgabhāva and have rightly become precious part of our repertoire.

AṆṆĀSVĀMI ŚĀSTRI (1827 – 1900)

Aṇṇāsvāmi S'āstri, a great scholar in Telugu, Sanskrit, kāvya, nāṭaka. alaṁkāra, vyākaraṇa and saṅgīta, was the adopted son of Subbarāya S'āstri and the grandson of S'yāma S'āstri. An eminent violinist, he became also a composer of varṇas and kṛtis. He was patronised by Kāñci Kalyāṇa Raṅgappa of Uḍayārpāḷayam. He composed svara sāhityas for the kṛtis like "Pāliñcu Kāmākṣi" in Madhyamāvati. A few famous pieces of his are as follows,

1.	S'rī Kāñci nagara nāyaki	- Asāveri	- Ādi.
2.	Parama Pāvani	- Aṭhāṇā	- Ādi.
3.	S'rī Mahārājñi	- Bilahari	- Cāpu.
4.	S'rī Kāmākṣi	- Sāraṅga	- Ādi.
5.	Ninu miñcina (Varṇa)	- Toḍi	- Ādi.

Melakkara Govinda pillai, the teacher of S'arabha S'āstri and Tanjore Kāmākṣi, the guru of Vīṇā Dhanammal were his noteworthy disciples.

TARAṄGAMBĀḌI PAÑCANADAYYAR (1824 - 1874)

Taraṅgambāḍi Pañcanadayyar was a disciple of S'yāma S'āstri. He was a famous composer of the following songs:

1. Ārabhimānam - rāgamālika in 16 rāgas - Ādi.
2. Birāna brōva yide - Kalyāṇi - Rūpaka.
   This can be rendered in ādi tāla (Tis'ragati) also.
3. Sarasijanētra - Kalagaḍa - Rūpaka.
4. Pālimpavamma - Mukhāri - Ādi.

A devotee of Vignes'wara, he adopted the mudrā 'danti mukha Jananī' and also 'Pañcanadanuta'.

CINNASVĀMI DĪKṢITAR (1778 - 1822)

The brother of Muttusvāmi Dikṣitar was a great linguist, vaiṇika and an expert singer. He received special honours from Maṇali Muttukṛṣṇa Mudaliar. During his stay at Madura he popularised many of his brother's kṛtis. His kīrtana in Toḍi rāga in praise of Nārada 'Gāna Lōla Karuṇālavāla' is a well known composition.

BĀLUSVĀMI DĪKṢITAR (1786 - 1858)

The yougest brother of the great composer Muttusvāmi Dīkṣitar, attained scholarship in Telugu, music and was a versatile genius. He gained remarkable proficiency in vīṇā, svarabaṭ, violin and sitār. Maṇali Muttukṛṣṇa Mudaliar placed him under the tutelage of an European violinist and he was the first to handle the instrument in its present shape. Balusvāmi Dīkṣitar became the samasthāna Vidvān of Eṭṭiyāpuram in 1824 on a salary of

Rs. 50/- per month. This appointment and the settlement of Dīkṣitar family at Eṭṭiyāpuram is of far reaching significance in the history of South Indian Music. It was Bālusvāmi Dīkṣitar's grandson and adopted son, S'rī Subbarāma Dīkṣitar, who published the monumental work saṅgīta sampradāya pradars'ini (a lakṣya-lakṣana grantha) under the patronage of the Eṭṭiyāpuram rulers.

Of those composers who hailed from Tanjore and later settled in Madras and other places in South India, the names of the two composers, viz., Vīṇā Kuppayyar and Tiruvotriyur Tyāgayyar are important and it is these who carried on the traditions of Tanjore music in Madras and made it a centre of music in the subsequent century.

VĪṆĀ KUPPAYYAR

A disciple of Tyāgarāja who became an illustrious composer of varṇa and kṛtis. A tamil Brahmin of the vadama sect, he was the son of vīṇā Sāmba Siva S'āstri. He was a violinist, vaiṇika and a composer. He was known as gāna Cakravarti' and 'Nārāyaṇagaula Kuppayyar'. This rāga is a rāga affording very limited scope for ālāpana and musicians of the last century took special delight in handling this rāga. His son, Tiruvoṭriyūr Tyāgayya who was also a reputed singer and composer published the two precious works *Saṅkīrtana Ratnāvaḷi* and *Pallavi Svarakalpavalli* in which he has given in notation not only his own varṇas and kīrtanas but also those of his father. The mudrā adopted by him is 'Gopāladāsa'.

PAIḌĀLA GURUMŪRTI ŚASTRI

It is noteworthy that Karnātic music has a wonderful repertoire comprising not only concert forms like kṛti, rāgamālikā, and pada but also systematic graded exercises

and practice pieces (abhyāsagāna) like saraḷivarisais, alaṅkāras, jaṇṭa varisas, gīta, jatisvaram, varṇa and so on, known generally as technical forms. Since an absolute mastery of the technique of performance is essential in the rendering of classical compositions, proper training in these technical forms has become indispensable. A profusion of well planned and graded vocalises followed by gītas emerged consequently during the 17th and 18th centuries. The credit of having systematised musical teaching through these abhyāsagāna pieces goes to the bard of Karnātaka, S'rī Purandaradāsa. Of the musical forms, gīta is the simplest and the earliest to use sāhitya for the dhātu part. With the simple musical theme coupled with an equally simple sāhitya and easy flow of rhythm, the gīta presents an understandable outline picture of the rāga to the beginner. The Pillāri gītas of Purandaradāsa in Malahari and other rāgas are the set models for the later composers of this type of musical composition. Of the four channels through which the rāga form manifests itself (Caturdaṇḍī-Prakās'ikā) gīta is given the pride of place by Veṅkaṭamakhin who himself had composed a number of lakṣaṇa and ordinary gītas.

Paiḍāla Gurumūrti S'āstri flourished as an eminent composer of gītas in the post-Veṅkaṭamakhi period. They rank next to those of Purandaradāsa in popularity. He was a lakṣya lakṣaṇa vidvān and was referred to as "*Veyīgīta paiḍāla Gurumūrti*" i.e., one who composed thousand gītas and '*naluvadivela rāgāla*' i.e., one who has the knowledge of 4000 rāgas. Gurumūrti S'āstri had commendable scholarship in the four S'āstrās and was acknowledged as one of the renowned Vāggeyakāras of his times. Further, he refers to himself as "*ghana naya des'ya*

samsthāpanācārya" (one who systematised the ghana, naya and des'ya mārgas), "*S'āstrajña*" (master of the science of music), "*rāga bheda dhurīṇa*" (highly proficient in the science of rāga and its varieties) and "*gīta s'āstra pārīṇa*".

The composer, a Mulikināḍu Telugu Brahmin, was born in *Kayatār* a village in Tinnevely district and his house name (inṭiperu) was *Paiḍāla*, which he refers in two of his gītas in Nāṭa and Ārabhi rāgas. "*Paiḍālānvayāṅka Gurumūrti S'āstrajña viracitamimam*" "*Paiḍāla vams'a jāta gīta s'āstra pārīṇa Gurumūrti*".

Further biographical details of the composer are not available. He was a younger contemporary of Rāmasvāmi Dīkṣitar. Even when he was quite young, he came over to Madras where he stayed for a number of years and was specially honoured by Maṇali Cinnaya Mudaḷiār. His extra-ordinary talents won for him recognition at the hands of Tulaja Mahārājā of Tanjore (1765-1787), who presented him with a palanquin.

Gurumūrti S'āstri was a prolific composer. He composed lakṣaṇa gītas to illustrate the characteristic features of the form of janaka and janya rāgas, giving the varja, vakra svaras, graha, nyāsa and ams'a svaras and so on. Earlier gītas were primarily invocations to various deities. S'āstri is the earliest to attempt gītas in praise of an ācārya or guru. Of his gītas, the following may be mentioned :

1)	Pāhi S'rī Rāmacandra	Ānandabhairavi	Dhruva
2)	Gānavidyā dhurandara	Nāṭa	Dhruva
3)	Bhuvanatraya	Kāmbhoji	Dhruva
4)	S'rī Rāmacandrapuravāsa	Gaula	Rūpaka

5) Jayakaruṇāsindho	Dhanyāsi	Dhruva
6) Jānakīramaṇa	Nīlambari	Triputa
7) Ārabhirāgalakṣaṇa	Ārabhi	Jhampa
8) Kamsāsura khaṇḍana	Sahāna	Maṭya

A few of these are published with notation in *Gāyaka Parijātam* by Tachur Siṅgarācāryulu in 1927.

That Gurumūrti S'āstri had unbounded love and devotion towards his preceptor, Veṅkaṭasubbiah is evident from the sāhitya of his gīta in Nāṭa rāga "gāna vidyādhurandhara". The first half of this gīta consists of homage and praise to his guru and his extraordinary erudition in the art of saṅgīta. He addresses his guru thus:

My revered Preceptor! Veṅkaṭasubbhārya!
Foremost amongst masters of gāna vidya!
Born in Cinakoṭivams'a, may I have
Bhakti in your lotus feet.
Wonderful is thy control over nāda and its intricacies
Thy amazing skill in rāga and rāga varieties,
Thou has the fortune of training a line of disciples,
Proficient in Gīta and Prabandha
Victory to Thee! Guru Veṅkaṭasubbārya!

Veṅkaṭasubbiah referred to as the guru of Paiḍāla Gurumūrti S'āstri was the distinguished author of two aṭa tāla varṇas "nenaruñci yelukora" in Bilahari in honour of Tulaja and "ninnukori" in Purvikalyāṇi. He was a junior contemporary of Pacimiriyam Ādiappayyah and was profusely honoured by Maṇali Cinnayya Mudaliār. Highly proficient in saṅgīta and sāhitya, he had also composed

tānas. His son Soṅṭi Veṅkaṭaramaṇayya excelled his father and was well known as the guru of Tyāgarāja.

Tne sāhitya of the Nāṭa gīta is thus highly significant as it throws light on the guru of Paiḍāla Gurumūrti S'āstri. Besides the piece set in Dhruva tāla has an excellent rhythmic structure. The musical setting of the gīta is such that it renders itself to be reckoned in the other six s'ūlādi tālas, without at the same time impairing the melodic effect. The length of the piece in Dhruva tāla being 30 āvartas (420 akṣarakālas) varies as 42, 70, 42, 60, 30 and 105 when rendered in the Maṭya tāla, Rūpaka, Jhampa, Tripuṭa, Aṭa and Eka tāla respectively. The simple and characteristic phrases bring out the melodic contour of the rāga in bold relief.

It is noteworthy that in some gītas, are seen certain interesting prayogas which must have been current coin in those times, which however were substituted by more aesthetic ones subsequently. Ānandabhairavi as pictured in his gīta "S'rī Rāmacandra" is an instance. The usage of kākali niṣāda and antara gā is not to be discernible. The p d p ṡ and s g r g m, the two key phrases in Ānandabhairavi are again conspicuous by their absence. Instead p n n ṡ and s g g m phrases occur frequently. The Kāmbhoji rāga gīta starts on the vis'eṣa prayoga s n p with anya svara kākalī niṣāda and is replete with rāgabhāva. Of the sapta tālas, Dhruva, Rūpaka, Tripuṭa, Jampa and Maṭyam are used in his gītas.

Besides, Gurumūrti S'āstri had also composed fine kṛtis in rakti rāgas. Of his songs, the following may be mentioned

Nīraja nayana	- Dhanyāsi	- Ādi
Sabhāpatim hṛdimbaje	- Mohana	- Tis'ra Rūpaka
Sphuratu tē caraṇa nalina	- Devagāndhari	- Ādi

We can infer from the sāhityas of his compositions that his iṣṭadevata was S'rī Rāma, whom he has addressed on more than one occasion in highly endearing language. In the Gaula-rāga gīta "S'rī Rāmacandra puravāsa", he makes a fervent appeal to his personal god to bless him with greater skill in the art of music and thus fulfill the cherished ambition of his life. His songs in praise of Rāma are so touching, couched as they are in a highly musical language. He has also sung on Kṛṣṇa and S'iva. The piece in Mohana Tis'ra Rūpakam describes the beautiful dance of S'iva and has an attractive ciṭṭasvara.

Paiḍāla Subbarāya S'āstri, the brother of the composer was a brilliant musician and a composer of varṇas as well. His son, Sundarayya was also an able musician and the Devagāndhari song is ascribed to him wherein the author invokes Lord Kṛṣṇa to give him progeny and gurubhakti. Of S'āstri's prominent disciples, Kūḍāla S'eṣayyar of Kāñcipuram was a good musician and a composer of kṛtis. S'obhanādri became famous as the author of svarajatis, gītas and varṇas.

The name of Paiḍāla Gurumūrti will be remembered by the posterity as one of those vāggeyakāras who were responsible for creating the musical activity in the city of Madras which led to its emergence as the centre of Karnātic music in the subsequent centuries.

MAHĀRĀJĀ SVĀTI TIRUNĀḶ

Svāti Tirunāḷ was the illustrious royal contemporary of the Trinity was himself a composer and musician of a

high standard, encouraged the artistes from far and wide. Attracted by the royal patronage at Travancore, the musicians of Tanjore after the fall of maratha power found a congenial home in Travancore. Among those who settled at this fertile place, may be mentioned the name of Ananta Padmanābha Gosvāmi. He was a Marātha Brāhmin of Tanjore and a famous kathā performer who spread the art of Harikatha flourishing in Tanjore into Travancore. He was hailed as cuckoo voiced or kōkila kaṇṭha Gosvāmi. Madhyārjunam Govinda Dīkṣitar, Gurusvāmi Oduvār, Tanjore Quartette, Tanjore Raṅga Iyeṅgār (an expert singer of Hindustani music), Tanjore Cintāmaṇi, a good player on Sāraṅgi were some of these who received honours from Svāti Tirunāḷ Mahārāja. It was the Travancore musician Ṣaṭkāla Govinda Mārār's (1798–1843) wonderful performance at Tiruvaiyār, that elicited praise from S'rī Tyāgarāja who sang his 'entaromahānubhāvulu', on that occasion. Influenced by the musical style of the Trinity, the royal composer of Travancore, S'rī Svāti Tirunāḷ, like Sāhaji of Tanjore made his court a veritable home of singing birds. He himself had to his credit a number of kṛtis, varṇas, padas, rāgamālikās, tillānās, dhrupadas and operas.

GOPĀLAKṚṢṆA BHĀRATI (1811 - 1881)

The illustrious composer of the famous opera Nandanār Caritra which was popularised through the institution of Harikatha, was born at Narimaṇam. The author lived at Muḍikoṇḍān for sometime and later settled at Māyavaram. Coming under the influence of the rich music, typical of the period of the Trinity and having learnt Hindustāni music from Rāma Dāsa, who was the court Hindustani

musician of Tiruviḍaimarudūr, he became steeped in the high traditions of Karṇātic music.

Inspired by the treatment of Nandan's story in *Periyapurāṇam*, and the style of Aruṇācalakavi, he composed 'The *Nandan Caritra*' in the opera form with the vacanas, darus, kannigal, cindu, lāvaṇi, khaḍga, Irus̀ollalaṅgāram and other forms. An erudite scholar in Tamil endowed with a yogic personality, Bhāratiyār composed the opera in a simple style, setting out the highest philosophy of devotion in a very attractive manner.

The rāgas are attractive and lend the musical appeal to the content. Thus the simple, catchy music, elegant language and the well known story of Nandanār, have made the opera a fit theme for kathākālakṣēpa and the songs have become precious additions to South Indian concert repertoire. Besides, Bhāratiyār is said to have composed *Gñānakummi*, *Gñānacindu* and *Cidambara Kummi*, *Iyarpagai Nāyanār caritra*, *Tirunīlakaṇṭha Nāyanār caritra* and *Kāraikkāl Ammaiyār caritra kīrtanas*, besides the *viḍuti kīrtanas*.

It was Tanjore Kṛṣṇa Bhāgavatar who is styled as the father of 'Kālakṣepa', popularised this opera by his masterly handling and polished rendering of the songs in his Harikathā.

Of the composers of the Tamil padas, who flourished in Tanjore, must be mentioned the deserving names of Ghanam Kṛṣṇa Iyer and Vaidīs̀varankōvil Subbarāma Iyer.

GHANAM KṚṢṆA IYAR was the son of Rāmasvāmi Iyer, who was a Tanjore Palace Vidwān. While at Tanjore, Ghanam Kṛṣṇa Iyer had the fortune to meet and

learn from the veteran Andhra musician Bobbili Kēśavayya, the art of singing madhyamakāla (i.e., Ghanam) and new styles of musical composition. Ghanam Kṛṣṇa Iyer enjoyed the patronage of Tanjore King Amarasimha and later came under the protection of Uḍaiyārpālayam Zamīndār who started patronising him.

As a composer of Tamil padas, his greatness is unique. He composed many attractive padas in praise of Lord Subrahmaṇya, which are the admiration of the musicians. They are noted for the rich musical conception and the sāhitya content. The essence of rāga is present in every pada. Highly rakti rāgas of descriptive nature are used. Kṛṣṇa Iyer had sung in praise of the presiding deities of the neighbouring shrines in Tanjore also.

ĀNAI-AYYĀ: THE SAMASTHĀNA VIDWĀNS DURING THE TIME OF ŚARABHOJI OF TANJORE (1800-1832)

Among those who enriched the repertoire of Karnātic music in the latter half of the 19th century, Ānai and Ayyā brothers occupy an honoured place. The brothers were natives of Vayyaceri near Ayyampet, in Tanjore District. It was in this village that the famous musician composer, Mahā Vaidyanātha Iyer was born. Ānai-Ayyā brothers belonged to the smārtha bṛhacaraṇam sect. Their father was Veṅkaṭasubbayyar. The brothers attained proficiency in Tamil, Sanskrit and Telugu. Having acquired profound scholarship in sāhitya and saṅgīta, they composed a number of kīrtanas in Tamil and Telugu with the signature "Umādāsa". The text of some of their Tamil compositions has been published in 1903, by Mahāvaidyanātha Iyer's father, Viśvanātha Iyer along

with the 72 melarāgamālika in Telugu language.[1] According to this work, Vaidyanātha Iyer was the disciple of Ānai-Ayyā and that the latter was referred to as the 'Parama Guru' i.e., guru's guru in that publication. In the writings of Dr. U. V. Swāminātha Iyer, we are informed that the mother of Mahāvaidyanātha Iyer, was born into the family of Ānai-Ayyā.

Ānai-Ayyā brothers had composed mostly in praise of the presiding deities of the shrines at Vayyacēri and Tiruvayyār. It is probable that these composers were highly devoted to Lord Agastīs'wara and Goddess Maṅgalāmbika of Vayyacēri Temple and Lord Praṇatārthihara of Tiruvayyār, as there are a considerable number of kīrtanas in praise of them. In addition to the songs invoking their favourite deities, there are kīrtanas in didactic and vēdāntic themes as well. The sāhityas in short contain lofty sentiments of devotion. It has been reported that the rendering of 'Varāḷi' rāga on the occasion of the saptasthāna festival was so rapturous that it elicited the praise of the great saint composer, S'rī Tyāgarāja himself. In the last caraṇa of his famous kṛti "Mahimateliya taramā" in S'aṅkarābharaṇa, Ānai-Ayyā lament their fate for having to perform before an unreceptive audience.

Regarding the literary style and musical conception of the songs, they are noted for their easy flowing style and grand musical structure. The prosodical beauties like Yadugai, mōnai and antya prāsa figure. The sāhitya is characterised by colloqual expressions sometimes. The Telugu compositions have the sweetness of diction and

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1. Ānai—Ayya—Dr. V. Raghavan—Kāvēri—Oct. 1945, pp. 26-32 Dictionary of South Indian Music and musicians—P. Sambamoorthy p. 17.

rich music in them. The opening line of the S'aṅkarābharaṇa piece 'Mahima teliya taramā' has been adopted as the pallavi theme in the concerts. Only few compositions of these composers have been frequently handled in the concerts and the rest deserve their due popularity as they are attractive specimens both from the melodic and thematic points of view.

Highly rakti-rāgas have been utilised for the songs. A list of the kṛtis composed by Ānai-Ayyā in Tamil is given below:

	Beginning words	*Rāga*	*Tāḷa*	*Name of the deity*
1.	Paruvam pārka	Dhanyāsi	Rūpaka	Maṅgaḷāmbika
2.	Ennavidam sonnalum	Athaṇa	Ādi	,,
3.	Nīyēgatiyallāmal	Kāmbodi	Rūpakam	,,
4.	Somavāra daris'anam	Pantuvaraḷi	Ādi	,,
5.	Kanavilumunnai	S'aṅkarābharaṇa	Rūpaka	Agastīs'wara
6.	Enna sēiguvēn	Kedāram	Cāpu	,,
7.	Innavidame pūjai	Nāṭakuriñji	Rūpaka	,,
8.	Āsaikkuḷḷāgādē	Khamās	,,	,,
9.	Ārukkārumilai	Kannaḍa	,,	,,
10.	Arumai perumai	Sāraṅga	,,	,,
11.	Meyyenrirādē	Tōḍi	,,	,,

VAIDĪŚVARANKŌIL OR BHIKṢĀṆḌĀRKŌVIL SUBBARĀMA IYER

A famous composer of padas in Tamil, in praise of Lord Muttukumārasvāmi. His erotic padas couched in melodious style and descriptive music have become

valuable part of our repertoire. A very detailed picture of the rāga is portrayed in a highly remarkable way in the padas. The pada 'padari varugudu' in Kāmbhoji, presents the essence of the rāga in a nutshell. Rendering of abhinaya for the pada not only enhances the beauty of melody but also reveals the rich poetic imagination of the composer. The padas like those of Ghanam Kṛṣṇayyar and Kṣetragña have become the main stay of the abhinaya proper of the dance performance. He is said to have flourished in the 19th century and the treatment of rāga and style of the pieces suggest the influence of the earlier pada composers.

VĪṆĀ PERUMĀḶAIYYA

also known as Mahīpālai Vīṇā Perumāḷayya

The musician belonged to the line of Vīṇā Kāḷahastayya. He hailed from a family of vaiṇikas, who were Āndhra Brahmins. He was the samasthāna vidvān in the Tanjore court during the reign of S'arabhōji. He learnt vīṇā under Vīna Kāḷahastayya, and became proficient in handling ghana rāga tānas. It is said that he played the Bhairavi rāga for ten days at the rate of three hours daily without repetition in the court. In appreciation of his achievement, S'arabhōji presented him the village Mahīpālai, after which he came to be known as Mahīpālai Vīṇā Perumāḷayya. He was honoured with the umbrella, palanquin and a vīṇā decorated with shining stones when he performed in the north. Raghunātha Toṇḍaimān of pudukkoṭah, pleased with this rendering of rāga on vīṇā, presented him with a fabulous sum of money. According to Subbarāma Dīkṣitar,[1] Perumāḷayya was a

1. Saṅgīta Sampradāya Pradarśinī—Vol. I.
Karuṇāmṛta Śāgaram—Abraham Paṇḍitar, Vol. II.

wonderful player as well as a fine composer. To him, are ascribed two varṇas in Saurāṣṭra and Sāveri rāgas respectively which however, are probably not traceable. Of his two brothers, Vīṇā Nārāyaṇasvāmi was a good vīṇā player while Kodaṇḍaiya was a composer of svarajatīs.

MUVVĀNALLŪR SABHĀPATAYYA

The advent of Kṣetrayya, the greatest composer of padas into Tanjore during the reign of Vijayarāghava Nāyaka (1633-1673) is an event of far reaching significance in the history of Karnātic music. It was a period of exuberant musical activity. Royal patronage flowed to illustrious musicians, musicologists like Veṅkaṭamakhī, scholars and dancers. It was into this highly artistic atmosphere, that Kṣetrayya made his appearance and contributed his immortal share to the musical repertoire in the form of his matchless pada compositions. Under the spell of his highly emotional padas, many composers during the subsequent periods started composing padas, on the model of those of Kṣetrayya.

Sabhāpatayya ranks next in importance to Kṣetrayya, his peerless predecessor and was a contemporary of S'rī Tyāgabrahmam; He hailed from Muvvānallūr, a village in the Mannārguḍi Taluk in Tanjore district. The name of Muvvānallūr was confused with another village in Māyavaram Taluk, known as Muvvalūr, which has a famous temple dedicated to Lord Mārgasahāyes'vara, with as many as eighteen inscriptions dating from the coḷa period. Owing to this confusion, Sabhāpatayya came to be known as Muvvālūr Sabhāpatayya. He belonged to the Mulakanāḍu vaidīka Brahmin family and his mother tongue

was Telugu. An ardent devotee of S'rī Rājagopālasvāmi, the presiding deity at the Mannārguḍi temple, he used to frequent the place to have dars'ana of his iṣṭadevata. And he had plenty of opportunity to listen to the exquisite padas of Kṣetrayya, addressed to Lord Muvvagopāla enshrined at the Muvvapuri temple and had felt the irresistable charm of the theme of madhura bhakti and the superb handling of it by the great exponent. No wonder these bhāva-padas of Kṣetrayya, overflowing with the sentiment of spiritual love, born out of a creative and facile imagination and representing the finest specimens from the melodic and gestural standpoint, caught the musical imagination of Sabhāpatayya, himself a staunch devotee of S'rī Kṛṣṇa. Soon he acquired a thorough mastery over these padas and spent most of his time in performing abhinaya, himself singing those padas before the *sanctum sanctorum* of S'rī Rājagopālasvāmi. It is said that he used to experience the greatest delight (*ānanda*) on these occasions. In view of his constant association with Mannārguḍi kṣetra, he later became famous as Mannārguḍi Sabhāpatayya.

It is interesting to note that Mannārguḍi was known as Rājarājacaturvedimaṅgalam during the coḷa times and was noted for its literary eminence. Perhaps it acquired the present name during the period of the Tanjore Nayaks who were great bhaktas of S'rī Rājagopāla, their tutelar deity. This temple of Rājagopāla was originally built by the coḷas and later the Nayaks made additions to it while renovating it. Muttusvāmi Dīkṣitar has composed the famous *s'āveri* kṛti, '*S'rī Rājagopāla*' in Ādi tala in praise of the deity of this kṣetra, which has been referred to as *Campakāraṇya kṣetra* and *Dakṣiṇa-dvāraka.*

Very little is known about Sabhāpatayya's early life and parentage. The text of fifty padas of his have been published in 1883 by the Vāṇi nilayam Press with critical introduction and notes by N. M. Tiruveṅgaḍācāriar. That the composer had imbibed the graceful style of kṣetrayya is evident from the text and the musical setting of his padas. An erudite scholar in Telugu, with remarkable proficiency in saṅgīta, sāhitya and abhinaya s'āstra and endowed with a fertile musical and poetic imagination, and with Kṣetrayya padas as excellent models, Sabhāpatayya who was above all a true Kṛṣṇa bhakta, flowered easily into a fine composer of padas. Owing to similarity in point of style and conception, some of Kṣetrayya's padas have been ascribed to Sabhāpatayya and vice versa.

A study of his padas reveals the fact that Sabhāpatayya had evidently mastered the alaṅkāra-s'āstra like the *candrāloka*, and *S'ṛṅgārarasamañjari* of *Bhānudatta*, the celebrated treatise on the subject of erotics. The different types of Nāyikas expounded in the above work have been beautifully illustrated by his padas which thus represent ideal lakṣyas for the lakṣaṇa s'lokas found in *Rasamañjari.*

Of the various modes of approaching God, the worship of the Divine in the nāyaka and nāyikā-bhāva is one of the *s'reṣṭa* and alluring mārgas. Bhakti (devotion) and s'ṛṅgāra (love) are both supreme emotions that the human soul is capable of and songs treating of madhura-bhakti naturally find greater support. Many composers like Māṇickka-vāsagar, Āṇḍāḷ, Jayadeva, S'rī Kṛṣṇa Caitanya, Mīra Bāi, Tālapākkam Annamayya and others have composed on the theme of Madhura bhakti. In the hands of Kṣetrayya the theme of Nāyaka–Nāyikā bhava had attained the most beautiful treatment. The love of a woman for a man is

only a reflection of the *paramaprema* or intense devotion that the individual soul bears towards the supreme soul. The emotion of bhakti that a devotee bears towards the Lord is identical with the love of a woman for a nāyaka of her choice. The love of the gopis of Vraja for Lord Kṛṣṇa is the highest type of Madhura bhakti ever conceived and the underlying truth behind this is that the Divine is the only Puruṣa while the rest of the creation are only feminine, eternally yearning for union with Him.

Like those of Kṣetrayya, the padas of Sabhāpatayya are bhāva bharita - fully saturated with Madhura Bhakti rasa and admit of dual interpretation, the inner devotional (antar-bhakti) and outward erotic (bahir s'ṛṅgāra). The characters nāyikā, nāyaka and sakhi are symbolic of Jīvātma, Paramātma and the spiritual guru who guides the devotee along the path of realisation respectively. The main charm of his padas lies in the sentiment of spiritual love, fine captivating style, exquisite music, which once for all define them as ideal pieces for rendering abhinaya. Even as Kṣetrayya, the composer has gone to unsurpassable heights in portraying s'ṛṅgāra rasa. The feelings expressed in the padas depicting love in separation (vipralambha) are highly suggestive, delicate and moving. His 'Emāṭalāḍina' in Yadukulakāmbhoji rāga, cāpu tāla which is a popular item in classical Bharata nāṭya concerts, is a superb creation of his master mind. Herein the sakhi conveys the grief stricken condition of a svīya nāyikā to her nāyaka, S'rī Rājagopāla. The music and the emotional content of the sāhitya seem inseparable here as in each case. The sakhi says :

"Whatever she talks it's about you, O Lotus eyed-
Rājagopala

Her abode is the threshold of the house
There remains she awaiting anxiously for your arrival
Tears roll down her cheeks like torrential stream
Due to intense heat generated by her virahatāpa
The coral heads worn by her are burnt into ashes!"

The musical setting of the pada harmonises admirably well with the ideas and is full of grace and delicacy, portraying the poignance of the mental agony of the nāyikā in a forceful manner. The use of rhetorical language embellished by figures of speech like *atiśayokti* (hyperbole) in the context brings out in bold relief the height of her distress. Equally marvellous is the picturesque description of a nāyikā drawn with fine taste available in the pada 'dārijūcu cunnadi' in Śaṅkarābharaṇa rāga. The nāyikā, a svīya of vāsakasajjikā type is awaiting, casting long and anxious looks along the road to find out whether her lover Rājagopāla arrives or not, with all the necessary preparations to receive Him. The choice of the adjective 'taralākṣi' which refers to a lady whose eyes wander hither and thither, is highly appropriate in the context. The latent ideas implied in the lines 'dārijūcu' afford manifold ways of interpretation to an expert dancer endowed with a sense of originality and mature understanding. The line 'Nivoyani yenci nilici tirigi jūci' gives a rich venue of interpretation to a dancer. The quintessential aspects of the rāga are delineated in full and the latent sentiments are beautifully suggested by the perfect integration of words, music and abhinaya.

The nāyikā in the pada 'Nāmenu nīmenu' indirectly gives expression of her grief to her nīyaka, who had

disappointed her by enjoying the company of a paramour. She remarks :-

"Because you have not slept, my eyes are red,
You are in love with some other damsel and
I am intoxicated,
You have enjoyed her company and happiness is
given to me
It should be so, because have you not told me that
you and I are one in body and soul !

It is obvious that the eyes of the nāyikā are red due to sleeplessness caused by the absence of her lover and the poetic treatment herein is exceedingly charming. The different ways of interpretation of the implied ideas (bhāva prakās'am) in the sahitya of padas have been explained in *Gāna Bhāskaram* of K.V. S'rīnivāsa Iyeṅgār and *Abhinaya Sāra Sampuṭam* by Nārāyaṇa Iyeṅgār, published by the Music Academy in 1961.

The skill and originality of the composer in the handling of rāgas is reflected fully in his padas. The gift of choosing ragas and tunes in them suitable for depicting the appropriate situation and sentiment of the sahitya is one of the essential pre-requisites in a pada composer. The mood of a particular context in a pada is usually complex and is the resultant of the various circumstances and problems of emotional nature. The sāhitya of the pada alone will not be able to unfold the mood of the situation. When clothed in suitable music the latent bhavas of the sāhitya are forcefully expressed. Rāgas are the powerful medium by which the subtlest and the deepest of feelings have been expressed more directly, the true significance of which the articulate words fail to comprehend.

Sabhāpatayya had a commendable knowledge of the emotional contents of rāgas. This is clearly revealed in his careful choice not only of appropriate ragas, but also in the tunes in them which are in consonance with the sentiments of the sāhitya and easily portray the various degrees of a particular feeling. The composer has handled mostly rakti-rāgas as these are capable of evoking greater feeling and afford scope for descriptive treatment. A marvellous portrayal of the rāgas is seen in all his pieces. There are padas in rāgas like Kāmbhoji, Toḍi, Bhairavi, S'aṅkarābharaṇa, Sāveri, Kalyāṇi, Yadukulakāmbhoji, Aṭhānā, Sahānā, Bilahari, Mohana, Ānandabhairavi, Dvijāvanti, Gauḷīpantu, Āhiri, Kāpi, Ghaṇta, Nīlāmbari, Sāraṅga and Begada. Rāgas with pronounced rasas like Āhiri, Nīlāmbari, Ghaṇṭā and rāgas capable of expressing more than single rasa, like Kāmbhoji, Bhairavi, Kalyāṇi have been used to depict appropriate situations in his different padas. Kāmbhoji is adopted for expressing multiple and contrasting rasas like vipralambha s'ṛṅgāra and sambhoga s'ṛṅgāra, Yadukulakāmbhoji is appropriately used with the suitable musical setting to express distress and agony. The characteristic curves and turns of expression, the graceful movement, careful employment of musical phrases, and such other significant tonal factors that serve to establish the svarūpa of the ragas have been displayed in full in each of his pieces. A detailed picturisation of the rāga is made possible by the use of slow tempo, and the manipulation of gamakas in the rāgas. The music of the padas as a rule is mainly a vehicle for unfolding the mood and content of the sāhitya and hence adapted in such a way as to enable leisurely abhinaya. A perfect balance between the mātu and dhātu is witnessed and both are in fact complimentary to each other. His pada in

Punnāgavarāli rāga, cāpu tāla beginning with the words 'yālavonṭi' is very touching and overflows with s'oka rasa. The musical setting with its dominant mood of pathos echoes the sense and mood of the sahitya in a telling manner.

The poetic gifts of Sabhāpatayya are of a high order. The language of his padas is couched in fine mellifluous Telugu. His diction is simple and is noted for the presence of soft and elegant words which are at the same time capable of amazing suggestion. *Arthālaṅkāras* (figures of speech) like simile, hyperbole, poetic fancy, metaphor etc. have been used to enhance the excellence of his sahityas. *S'abdā alaṅkāras* like antyaprāsa, anuprāsa and their varieties adorn his pieces. Proverbs like " Tadi krinda pālu trāgina candāna" and 'Lokamu muyanu mukuḍu kaladate' and attractive idioms like Koṇḍanta kāpuramu ' Danḍuna gelice magaḍu' and Valapu gurramu kommu' figure in some of his padas. The conversational and nindāstuti styles and colloquial words have also been adopted.

The free flow of melody in all his songs is never hampered by the rhythm. The uneven time measure of cāpu tāla with three and four beats, is ideally suited for dance and is largely used in pada compositions which are primarily dance forms. It is customary to commence the padas with the anupallavi and then sing the pallavi. This is done because the music of the anupallavi in padas is most often attractive and brighter touching as it does the notes of the tāra sthāyī and is hence able to establish the rasa of the piece even at the outset. Further the sense will be complete if a start is made on anupallavi and pallavi sung after that.

Among his famous padas may be mentioned the following :-

Emāṭalāḍina in Yadukulakāmbhoji, Dārijūcu cunnadi in S'aṅkarābharaṇa, Iddarilo in Kāmbhoji, Padakiṇṭipovalena in Mohana, Yālavoṇṭigani in Punnāgavarāḷi and Inivintaduputṭaga in Begaḍa. Of these, the first two are the favourite items in dance concerts.

Sabhāpatayya signed his padas with the mudra of Rājagopāla and dedicated them to his iṣṭadevata. The signatures of Mannārugopala, Mannarurājagopāla and Gopāla are also found in some of his padas. Invariably three caraṇas are present in each of his padas and the mudra occurs both in anupallavi and in the last caraṇa. The music of the anupallavi repeats itself in the second half of the caraṇa in dārijucucunnadi, while the music of the caraṇa in Emāṭalaḍina is a repetition of the music of the pallavi and anupallavi.

Sabhāpatayya was also the famous author of many charitra nirupanams. His *Sītākalyāṇa* in song form became very popular with Harikathā bhāgavatars. The songs figuring in it are master pieces and depict the various episodes of the Rāmāyaṇa in a colourful manner. Sabhāpatayya himself used to put on the role of Sīta and rendered it with excellent abhinaya. The song 'Enduku yi sapathamu' in Mukhāri rāga and cāpu tāla is one of the fine instances in *Sīta Kalyāṇa caritra nirūpaṇam* and was frequently sung by leading Harikathā performers like Maṅguḍi Cidambara bhāgavatar and others. The full text of this song was kindly furnished by Smt. C. Saraswati Bai.

Pallavi

Enduku yī s'apathamu kōre mā taṇḍri
Indukēmi sētunē.

A. Pallavi

Ponduga tolijanma mandu ne jesina
Pūjāphala meṭlunnadō yeruganugā.

Charanam

1. Poṭṭalu jāroukа nitti bhūpatulalō
Vatti bhasalamuvale miṭṭi paḍucu vāḍu
Gaṭṭiga yīvillu paṭṭi druñcitēnu
Yeṭṭu ne vānicey caṭṭa paṭṭudunamma

2. Andari rājula induna pilapiñci nā
Sandēhamu lēka kaṇḍoyidi jūci
Andagāḍevvaḍō atanikiccedа nani
Pondugā tana manasandu kōrika

As per the literal interpretation of the promise of king Janaka, Sīta was to be wedded to the one who bent the bow (S'iva dhanuṣ). But S'rī Rāma in the act of bending the bow broke it. The dismay thereby caused to Sīta is fully reflected in the song. This kīrtana is full of rāgabhāva. The karuṇā rasa is evoked straightaway even at the commencement of the pallavi with the svara phrases rMP - NNN - pd^{s}N - ndP mpdp - pm GRS and so on.

Sabhāyatayya was one of the greatest masters of bharata nāṭya. He was a worshipper of the art of dance (kalā upāsaka). Through the medium of abhinaya, he described the beautiful form of his pada nayaka, His kalyāṇa guṇas and prowess. Once S'arabhoji II (1798-1833) of Ṭanjore made an announcement that special royal honours would be bestowed on the best exponent of

Bharata S'āstra. Sabhāpatayya who was naturally endowed with a handsome personality and a fine voice put on the costumes and jewels of a dancer and impressed the learned spectators of the court by exquisite abhinaya coupled with dramatic skill. Everyone present was deceived completely out of his wits and believed the dancer was a lady. S'arabhoji was immensely pleased with the performance and was ready to honour any express desire of Sabhāpatayya. The composer wished for the beautiful idol of Lord Kṛṣṇa adorning the pūjā room of the king. He would not accept riches, which according to him would deprive him of his ardent love of abhinaya and also rob him of the divine joy experienced by him while dancing before his Iṣṭadevata. This incident serves to point out Sabhāpati's intense devotion to Lord Rājagopāla and herein he is comparable to S'rī Tyāgabrahmam.

Of his disciples, Tiruvārūr Kamalam and Pudukkoṭṭai Ammālu were prominent and they learnt the intricacies of the art of abhinaya after he lost his eye sight owing to old age.

THE TANJORE QUARTETTE - PONNAYYA, CINNAYYA, ŚIVĀNANDAM AND VAḌIVĒLU

The four famous brothers of Tanjore who composed a large number of dance forms such as alārippu, jatisvara, svarajati, padavarṇa, s'abda, tillānā and kīrtanas in praise of God Bṛhadīs'vara and the Marāthā rājās of Tanjore[1] flourished in the reigns of S'arabhoji II and S'ivāji. It is said that the modern bharatanāṭya concert programme was systematised by these brothers who were themselves

1. Ponnayya Maṇimālai
Peruvuḍaiyan Pēriśai—Kiṭṭappā & Śivānandam, 1964.

exponents of the art and naṭṭuvācāryās, besides being authors of dance compositions. Rightly have they secured an honoured place in the galaxy of composers of dance music.

The brothers belonged to the Ōduvār family attached to the Mannārguḍi Rājagopālasvāmi temple. Two illustrious sons in this line were employed in the Tanjore court and they served as dancers in the Big Temple. Of the two brothers, Gaṅgaimuttu and Rāmaliṅga, the younger had two sons namely Subbarāyan and Cidambaram. They had learnt the bharata vidyā from their father and were honoured as court dancers. Gaṅgai Muttu composed the navasandhi kavuttuvam and pañcamūrti kavuttuvam, to be danced at the nine sandhis on the occasion of brahmōtsavam in the Big Temple and during the procession of Lord Naṭarājā. Subbarāya Naṭṭuvanār had four sons, Ponnayya, Cinnayya, S'ivānanda and Vaḍivēlu, who learnt music at the feet of S'rī Muttusvāmi Dīkṣitar.

It is said that once King Tulaja happened to hear their Tēvāram singing in the S'iva temple at Seṅgannārkoil and was much impressed. Thereupon, they were transferred to the Big temple at Tanjore for doing the Naṭṭuvāṅgam in the temple and to recite the Tēvāram. At the instigation of Tulaja, the brothers took lessons in music from the great composer S'rī Muttusvāmi Dīkṣitar for seven years. They learnt Tamil, Telugu and Sanskrit. Their first debut took place at the instance of King Tulaja, who presented them suitably. Thereupon their concerts were held in Mysore, Travancore and other places. The S'arabhendra Bhūpāla Kuravañji was set to music by them and regularly enacted in the Tanjore Big temple. Of the four brothers,

Ponnayya Pillai was a S'iva Bhakta, and had composed kavuttuvam, tāna-varṇa, kīrtana, alārippu, jatisvara, s'abda, svarajati, cauka-varṇa, rāgamālikā, pada jāvali, Tillānā, daru, svarapada, in praise of Lord Bṛhadīs'vara while some are addressed to S'arabhoji, Pratāpasimha and Amarasimha Mahārājās.[1] Cinnayya became the Mysore samasthāna vidwan and author of kīrtanas and varṇas in praise of Goddess and his patron Kṛṣṇarāja Voḍeyār. S'ivānandam flourished in the court of S'ivāji II and has to his credit Tamil padas, Jāvalis, tāna varṇas and cauka varṇa. Vaḍivēlu became the court musician and violinist in the court of Travancore and composed Rāgamālikās, s'abdam, jatisvara, pada, tillāna etc., in praise of Lord Padmanābhasvāmi. Ponnayya Pillai refers to himself in his Māyāmāḷavagaula kṛti 'Māyātīta svarupiṇi' as the dāsa of S'rī Muttusvāmi Dīkṣitar. It is said that once he sang the kriti in Madyamāvati, praying to Goddess which was granted.

The contribution of the brothers to the growth of bharata-nāṭya in its technical and developmental aspects are invaluable. Not only a rich variety of dance musical forms sprang up from their imagination but also a systematic paddhati of the dance programme was laid down by them. Just as graded exercises are essential in the learning of music, so also the preliminary aḍavus which provide a proper foundation for the rhythmic perfection in dance were codified by them. According to them, there are ten aḍavus each having twelve varieties, which give a total of 120 aḍavus. After completing the course in the aḍavus, the dancer is to be taught in order

1. Ādi Bharatakalā Mañjari—1964—Nāṭyālaya publications.

Ālārippu, jatisvara, s'abdam, padavarṇa, pada, rāgamālikā, tillānā and s'loka. Just as in art musical forms having technical and concert pieces, in the realm of dance, special concert dance forms have been composed by the brothers. Gaṅgaimuttu Pillai included in his '*Naṭanādi vādya rañjanam*' the various kavuttuvams popular during his time, the salām s'abdas in praise of King Tulaja and the Navasandhi Kavuttuvam.

The varṇas, rāgamālikās, s'abdas, tillānās of these four brothers occupy a unique place in the realm of musical forms.

KŌṬṬAIYŪR ŚIVAKKOḺUNDU DEŚIKAR

He was an illustrious son of Daṇḍapāṇi Des'ikar and was named after the presiding deity of Tirucaṭṭimuṭram temple. His ancestors had been the natives of the village of Kōṭṭaiyur, a village celebrated in Tēvāram songs and were great devotees. Sivakoḻundu learnt Tamil and mastered the classics in a graded manner. It is believed that he studied Tamil grammar under one scholar Pandit who was a disciple of S'rī Vaidyanātha Des'ikar, who lived in Tirucendūr. He continued to stay at Kōṭṭaiyūr, teaching his students. S'ivākoḻundu was a past master in iyal, is'ai and nāṭaka and was invited by S'arabhoji to be the āsthāna vidwān. He codified the S'arabhendra Vaidya murai and brought out three works on medicine in 1826. Besides, he was the composer of Kōṭṭaiyur ulā which is not available at present. His *S'arabendra Bhūpāla kuravañji* is his magnum opus and it was published, the music of which was secured from Ponnayya Pillai of Tanjore. The opera consists of 39 kīrtanas, 3 veṇbās, 2 agavals 25 viruttams and 2 kochchaga kalippās.

A Critical estimate of the Śarabendra Bhūpāla Kuravañji

The S'arabendra Bhūpāla Kuravañji is also known as the "*Aṣṭakkoḍi Kuravañji*" as it was generally performed on the day of brahmotsavā, when the dvajasthamba will be installed and offered pūja. S'arabhoji is praised in one of the verses as one who had mastered and digested the different branches of knowledge. The central theme of this kuravañji nāṭakā is Madanavalli, a beautiful courtezan falling in love with S'arabhoji and how she pines for him, despises the moon, breeze, etc., and finally through the exhortment of the sakhi, finds the Lord. The kuratti and kuravan, the indispensable characters in kuravañji nāṭakas have their usual roles of reading the palm of the heroine and predicting that her love would be fulfilled. The presents received by the kuratti are explained in the Suddhasāveri daru, which is composed in different languages English, Telugu, Hindi, Canarese, Marathi.

Highly rakti rāgas are used in this kuravañji. They are viz., Nāṭṭai, Suruṭṭi, Madhyamāvati, Āhiri, Saurāṣṭrā, Pantuvarāli, Bilahari, Kāmbhoji, S'aṅkarābharaṇa, Nādanāmakriyā, Toḍi, Kalyāni, Aṭhāṇā, Gauḷipantu, Sahānā, Ānandabhairavi, Asāveri, Mōhana, Dēs'aḷam, S'uddhasāveri, Dhanyāsi, Paraj, Sāraṅgā, Bauli, Yadukulakāmbhojī, Amritakalyāṇi, Pūrikalyāṇi, Kānaḍā and Mukhāri. This Kuravañji was a regular feature during the brahmotsava celebrations in Tanjore. It is said that the Tanjore Quartette first enacted the nāṭaka in the Big Temple. This only proves the enthusiasm on the part of the people to offer music, dance and nāṭya as items of worship to god in the temple precincts.

That S'arabhoji fostered Tamil language and honoured Tamil scholars is illustrated by the work *S'arabhendra*

Bhūpāla Kuravañji nāṭakam. Anantarāma Bhārati who wrote the *Uttararāmāyaṇa Kīrtana* and *Bhāgavata Daśamaskanda Kīrtana* has praised the literary and musical scholarship of Deśikar in his *Tiruviḍaimarudūr noṇḍi nāṭakam*.

CAUKAM ŚĪNAYYA was a Dravida Brahmin and an expert in saṅgīta and sāhitya. As he was highly proficient in rendering ālāpa, and other compositions in viḷamba kāla or cauka kāla, he became famous as Caukam Śīnayya. He seemed to have flourished during the reign of Śarabhoji and in the beginning of Śivāji's reign. The author is different from Ghanam Śinayya the composer of "Śivadīkṣāparu", the pada in kurañji rāga.

TOḌI SITĀRĀMAYYA AND ŚAṄKARĀBHARAṆA NARASAYYA

These two musicians were experts in handling the rāgas after which they were named. Tradition has it that Sītārāmayya once had to mortgage his Toḍi due to needy circumstances. King Śarabhoji missed his usual grand Toḍi ālāpana and the song in it from the musician. Sītārāmayya was not in a position to sing the rāga as he had to redeem it from the mortgage. When Śarabhoji came to know of it, he hurriedly paid the amount and redeemed Toḍi rāga, the precious property of the musician. Subsequently, the king had a feast of his superb ālāpanā in Toḍi rāga. He was one of the court vidwans during Śarabhoji's reign and has to his credit a few sāhityas. Śankarābharaṇa Narasayya adorned the court of Śarabhoji and was proficient in saṅgīta. He had a fine imaginative faculty and a few padas in Tamil have been ascribed to him.

MAHĀVAIDYANĀTHA IYER (1844 - 1893)

Among the musicians who occupied an honoured place in the latter part of the 19th century music, Mahāvaidyanātha S'ivan and Paṭṇam Subrahmaṇya Iyer are noteworthy.

Mahāvaidyanātha Iyer was one of those stalwarts who popularised the compositions of the Trinity by his polished and classical rendering of the same. He was born at Vaiyacēri in a village lying in the east of Tanjore town. His father was Pañcanada Iyer, who was also a composer of songs in Tamil, Telugu, Sanskrit and was famous for his bhajana during the saptasthāna festival at Tiruvaiyār. It is said that he was the recipient of the blessings of the saint composer, S'rī Tyāgarājā on one of these occasions. Of his four sons, Rāmasvāmi S'ivan and Mahāvaidyanātha S'ivan became famous as musicians and scholars of repute.

Mahāvaidyanātha Iyer learnt music from Mānambucāvaḍi Veṅkaṭasubbayar and Ānai-Ayyā. He studied *Saṅgraha-cūḍāmaṇi* and Saṅgīta-Ratnākara and attained high proficiency in both lakṣaṇa and lakṣya. He mastered the languages Tamil and Sanskrit. S'ivan was a versatile genius, a composer and a Harikathā performer and more than all, an inspiring singer with an impressive s'ārīra.

At the age of ten, he participated in a musical contest conducted in the Pudukōṭṭah samasthāna and sang Darbār so remarkably that Raghunātha Toṇḍaimān, Vīṇā Subbayyar Vīṇā Subbukuṭṭi Iyer and other expert musicians appreciated his talents. He received from Muttu Rāmaliṅga Setupati, the *kanda Purāṇam* as a gift during his stay at the Ramnād Samasthānam. He went to

Eṭṭayyapuram, met Subbarāma Dīkṣitar and composed a rāgamālikā in Tamil.

In those days, the muṭṭs such as the Tiruvāḍuturai and Dharmapuram Ādhīnam promoted the sāhitya and saṅgīta. The heads of the maṭhas themselves had been great scholars and composers. Subrahmaṇya Desikar of the Paṇḍārasannidhi Muṭṭ at Kalliḍaikurici in Tirunelvēli conferred on S'ivan the title 'Mahā' in the year 1856, when he sang the 'Cakravāka' rāga in the contest held at the Muṭṭ. It is said that he could produce nine rasas by his music.

Mahāvaidyanātha Iyer started his professional career early in his life. The major portion of his concert time would be taken up for rendering the manodharma saṅgīta viz., Ālāpana, tāna, pallavi, niraval and kalpanā svaras. He expounded on one occasion a pallavi in Simhanandana tāla, which is the longest of the 108 tālas. Mahāvaidyanātha Iyer was especially proficient in singing rare rāgas like Kanakāṅgi and Nārāyaṇagaula in extense. By his artistic and polished rendering, he showed the remarkable possibilities of the kṛtis of Trinity.

As a composer of the tillānā 'Gaurī Nāyaka' in Kānaḍā, Simhanandana tāla, he is unique. He is also the author of the varna 'Paṅkajākṣi pai' in Kāmbhoji rāga, ādi tāla, which is a fine piece, full of svarākṣara beauty. In addition to the Tamil kīrtanas, he has to his credit the 72 mēlarāgamālikā, a lakṣaṇa prabandha useful for purposes of lakṣya. 'The *Peria purāṇa kīrtanas*' represent the joint work of the brothers, Rāmasvāmi S'ivan and Mahā vaidyanātha Iyer. The former was a great scholar in Tamil and was the recipient of the titles Sāhitya Puli and

Mōnai S'iṅgam by Bhāskara Sētupati. The brothers adopted the signature 'Guhadāsa' and were honoured by several samasthānas.

S'ivan was a highly devout person and had performed S'ivakathās also and used to participate in the bhajanas, singing Tēvāram, Periyapurāṇa kirtanas, etc. It is said that he sang most sweetly and majestically with devotional fervour during prayer time, which reminded the senior vidwans of his times of the great saint of Tiruvaiyār.

It is true that the music of Trinity was handed down through the s'iṣya parampara of the composers to the posterity. To those great musicians goes the credit of having popularised and preserved the music of the great composers and their songs. The services of Mahā Vaidyanātha Iyer in this direction are invaluable.

PAṬṆAM SUBRAHMAṆYA IYER – (1845 – 1902)

A contemporary of Mahā Vaidyanātha Iyer and a resident of Tiruvaiyār, Paṭṇam Subramaṇa Iyer was one of the top ranking performers in the post-Thyāgarāja period. He was both an eminent composer and an excellent performer. His father was Bharatam Vaidyanātha Iyer and his grandfather Bharatam Pañcanada S'āstri was a samasthāna vidvān in the court of S'arabhoji Mahārājā of Tanjore.

Paṭṇam Subrahmaṇya Iyer learnt music from his uncle Melaṭṭūr Gaṇapati S'āstrigal and later studied under Mānambucāvaḍi Vēṅkaṭasubbayyar, a direct disciple and a relative of S'rī Tyāgarāja. He was a gifted singer with a volumnious and majestic voice possessing a wide compass.

He started his professional career as a musician in his thirtieth year and became very famous.

As a performing artiste, Paṭṇam Subrahmaṇya Iyer was a pastmaster in rendering the kṛtis of Tyāgarāja with beauty and bhāva. Being an eminent pallavi vidvān, he had thrilled many an enlightened audience by his powerful and expressive ālāpana and improvisation. It is said that his handling of Begaḍa, Kannaḍagaula, Pūrṇacandrika rāgas have won for him, great appreciation and honour from the various samasthānams.

As a composer, Paṭṇam Subrahmanya Iyer has enriched the Karnatic repertoire to a considerable extent. He composed about a hundred pieces including kṛtis, tānavarṇās, padāvarnas, tillānas and jāvalis. He had imbibed the style of S'rī Tyāgarāja and composed in Telugu, Tamil and Sanskṛit, with the signature 'Veṅkaṭēs'vara' and also Varada Venkaṭēs'a. His compositions have rightly become popular by virtue of their fluent style, attractive music and the devotional content. In addition to the compositions, he has been credited with having immortalised the rāga conceived by him viz., Katanakutūhalam, in his kriti 'Raghuvams'a sudhāmbhudhi' The Pallavi exposition by the trio, viz., Mahāvaidyanātha Iyer, Paṭṇam Subrahmaṇya Iyer and Kunrakkuḍi Kṛṣṇa Iyer at the Rāmanāthapuram Samasthānam, has gone down into the history of South Indian music as a remarkable event. The exponents in the art of pallavi singing and splendid singers of the compositions of the Trinity met in the platform to the great joy of all.

Paṭṇam Subrahmaṇya Iyer along with S'ivan used to take part in the bhajanas during the saptasthānam festival.

He had trained good disciples, noteworthy of whom were Pūci Iyeṅgār, Kākināḍā C. S. Kṛṣṇasvāmi Ayyar, the author of the music books *Saṅkīrtana Svarāvaḷi* and *Prathama S'ikṣā Prakaraṇa*; Mysore Vāsudevācārya, Tiger Varadācāriar, the daughters of Salem Mīnākṣi and M. S. Rāmasvāmi Iyer.

The famous exponents such as Tirukkōḍikāval Kṛṣṇa Iyer, Ḍolak Nannumea and Mṛdaṅgam Tukkharām have played for his concerts on many occasions.

It is said that paṭṇam Subrahmaṇya Iyer was known as 'Cinna Tyāgarāja' and the contributions of the musicians who were also composers have a greatness of their own in the field of South Indian Music.

GŌṬṬUVĀDYAM SAKHĀRĀMA RAO was the worthy son of Gōṭṭuvādyam S'rinivāsa Rao, who was perhaps the earliest South Indian musician to have acquired a good mastery of this instrument. The earliest reference to the instrument is found in "*S'ṛṅgāra Sāvitri*" of King Raghunātha Nāyaka. Sakhārāma Rao was born at Tiruvidaimarudur in the Tanjore District. He was a Mādhva-Des'a brahmin and a Ṛgvedin. He belonged to the family of Gāvai Khamās Mādhava Rao who was a popular musician during the reign of King S'ivāji of Tanjore. Gōṭṭuvādyam S'rīnivāsa Rao was appointed the āsthāna vidvān of the Tiruvāḍuturai Ādīnam Muṭṭ, and settled down at Tiruviḍaimarudur. He died when Sakhārama was quite young.

Later Sakhārāma Rao had training under his paternal uncle's sons Veṅkōbha Rao and Rāma Rao, who were very proficient in jalataraṅg, mṛdaṅga and violin.

Sakhārama Rao worked late at night and practised with dedication. Using a piece of cylindrical roll made of tamarind wood in his left hand, and the finger nails of the right hand, he used to play the Goṭṭuvādyam in a superb manner. Soon he acquired perfect mastery over the difficult instrument. Being a versatile genius, he excelled himself in playing the rāga ālāpana, kṛti and tānam. He played S'aṅkarābharaṇa, Kedāragaula, Bhairavi, Bilahari, Tōḍi, S'rīrāga and Kalyāṇi rāgas remarkably well. He was one of those who enjoyed his music while performing. On the occasion of the visit of Sir Edwin Montague to Madras in 1918, Sakhārāma Rao's performance was the highlight and won much appreciation. He had also learnt the art of playing violin and trained his brother Hari Rao. Both of them used to perform jointly in concerts. S'ruti S'uddha or accuracy in pitch was one of the remarkable features of his performances.

It is said that he was noted for his humanistic nature but always kept up the dignity of his profession. He would accept a concert only when the minimum fee was paid beforehand. But he always insisted absolute silence at the concert and if least disturbed, he would stop the performance. Indeed it was Sakhārāma Rao who showed the possibilities of this instrument for playing Karnatic music, as in other instruments as vīṇā and violin.

BĀLASARASVATI JAGANNĀTHA BHUTGOSVĀMI

During the Marātha reign, a number of foreign and north Indian instruments were imported into Tanjore where they became the favourite instruments of South Indian musicians. The genius of our people is revealed in their adaptation of the foreign instruments to the needs of

Karnatic music and raising the status of the instruments such as violin, clarinet and bālasarasvati to the concert level.

Of those who flourished in Tanjore, Jagannātha Bhutgosvāmi was the first to practise on the north Indian instrument, known as Bālasarasvati or Māyūri, which is called *Taus* (ताउस्) in Persian terminology. He was highly talented and an expert player of the S'ankarābharaṇa rāga on the māyūri. His handling of the instrument was so superb, that his performance attracted the attention of stalwarts in the field such as Mahāvaidyanātha Iyer and others, who showered praises on him. The māyūri is noted for its mellowed tone and Bhutgosvami's superb performance of Karnatic music made it all the more attractive and led to the popularity of this instrument. By dint of his fine mastery of the instrument, he proved the possibilities for playing karnatic music in it. Even as S'arabha S'āstri elevated flute to the status of a primary instrument, as S'rīnivāsa Rao that of Gōṭṭuvādyam, Tirukkoḍikāval Kṛṣṇa Iyer and Govindasvāmi Pillai raised the violin to the status of a concert instrument, so also Jagannātha Bhutgosvāmi, raised the māyūri to the level of a primary concert instrument.

Māyūri is a fretted stringed instrument which is bowed and played like a cello. The frets are adjustable and they are about nineteen. It is also called the peacock Sitār or peacock fiddle. The instrument is provided with many sympathetic strings and it is held in an oblique position and played. The peacock neck is detachable. The legs of the peacock resonator rest on the ground while the neck is supported on the shoulders.

The agrahāram adjacent to the royal palace and the present Sarasvati Mahāl Library at Tanjore is still known as the Bhutgosvāmi agrahāram, named after the illustrious performer of this instrument.

LĀVAṆI VEṄKAṬA RAO

As his appellation signifies, Lāvaṇi Veṅkaṭa Rao was a famous lāvaṇi singer and composer, his masterpiece being the famous Bāhattara mela-rāgamālikā in Marathi. This composition has been published in the Appendix to *Saṅgraha - Cūḍāmaṇi.* He was the āsthāna vidwan in the Tanjore court during the last days of S'ivāji Mahārāja and was later patronised by the son-in-law of the late Highness. That was an age when kings encouraged lavaṇi compositions. Veṅkaṭa Rao belonged to that group of lāvaṇi singers, who upheld the superiority of S'iva over Viṣṇu. Besides the lāvaṇis of s'ṛṅgāra types, he seems to have composed on other themes as well.

He was the author of the work '*Rudra vīṇā yantra*' which explains the derivation of the 72 permutation and combination of svaras. It was based on his Rudra vīṇā svaras namely the twelve svarasthānas and sixteen svaras. As a mnemonic aid to remember the meḷa name and its svaras, he introduced the initial letters of the svaras to indicate the note variety as in s'uri (शुरि), s'uga (शुग), sāga (साग), aṁga (अंग), cadha (चध), s'uni (शुनि), kaini (कैनि), and kāni (कानि) into the texture of the sahitya. He had composed another lāvaṇi in honour of S'rī Sakhārām Saheb in Marathi. The name of this lāvaṇi occurs at the end of the 36 lines of sāhitya which gives details of meḷas using s'uddha madhyama.

रसिकप्रियबाहत्तरमेलाख्या श्री वेङ्कटशुभवाणी ।
श्रीवेङ्कटकृपयेदं द्विसप्तमेलाख्यलक्षणंप्रथितम् ॥
वेङ्कटरामबुधेन च वेङ्कटकविना सुमङ्गलं दिशतु ॥

In his treatment of the Rudra vīṇā, S'uddha mis'ra svaras and the use of mnemonic syllables, Lāvaṇi Veṅkaṭa Rao seems to have followed the method adopted in the Telugu work, *Saṅgīta Sāra Saṅgrahamu* by Tiruveṅgaḍa Kavi which works out an interesting method to denote the different mis'ra svaras (i.e., vikṛta svaras).

The most well known of his work is the Bāhattara mela-rāgamālikā composed in the style of Lavaṇi composition using the 72 mela names from Kanakāṅgi to Rasika priyā (Mela mudra). It is perhaps the first lāvaṇi composition in all the 72 mela rāgas as such with the names of the melas, introduced in the texture of sāhitya.[1] Lāvaṇi Veṅkaṭa Rao was the author of the mātu of the rāgamālikā. It was set to music by Mahā Vaidyanātha Iyer who performed it in the Tanjore court before the enlightened palace musicians like Ādi mūrti Iyer in 1883 and was highly applauded.

The Bāhattara mela rāgamālikā is more of a rāgamālikā lāvaṇi. It is a continuous piece with the mela mudra, prabandha mudra and nāyaka mudra respectively. It may be pointed out that Mahāvaidyanātha Iyer's 72 mela rāgamālikā was inspired by the Bāhattara mela-rāgamālikā. Mahā Vaidyanātha was a staunch devotee of God S'iva and he composed in Sanskrit, the 72 mela rāgamālikā[2] in praise of his iṣṭa and kula devata. There seems to be

1. The Guṇṭakriyā gīta also uses the names of the 72 melas.
2. The 72 mela ragamalika by Mahavaidyanatha Iyer, Adyar Edn.

differences between the compositions, Bāhattara mela rāgamālikā and the 72 mela rāgamālikā of Mahā Vaidyanatha Iyer. However, the music of the two pieces was set by the latter. The opening section in both is in S'rī rāga whereas the printed notation in Saṅgrahacūḍāmaṇi calls it Madyamāvati. S'ivan has used the characteristic element of rāgamālikā the ciṭṭasvara, at the end of every mela section, in which the first half is in the mela rāga, whereas the second half is set in the rāga that succeeds it, thus enabling an easy transfer to the new one. The music has necessarily to be adapted to suit the descriptive sāhitya. The jatis adorning the opening section of the Sanskrit Rāgamālikā, are absent in the Marathi one. At the concluding section in Rasikapriyā, there is a ciṭṭa svara passage, the first half of which is in the same rāga, the latter half in the pallavi rāga, namely, S'rī rāga, thus the piece is finally concluded in the opening rāga.

VARĀHAPPA DĪKṢIT PAṆḌIT (1795 - 1869)

The most striking feature to be noticed in the cultural history of India is that not only the rulers had great love of fine arts, their ministers were also equally well learned, experts in saṅgīta and sāhitya. It is this uniformity of taste in cultural pursuits and love of oriental learning, that had formed the basic foundation of the intimacy between the kings and their ministers. This circumstance has been mainly responsible in the building up of a culturally strong kingdom at Tanjore.

Varāhappa Dīkṣit Paṇḍit belonged to that illustrious line of ministers who served in the Maratha court. He hailed from a family of dignified and cultured personalities who had occupied very respectable posts in the administra-

tion of the state since the period of Tulaja II. Varāhappa Dīkṣit Paṇḍit was private minister to S'ivāji II. His father Rāmasvāmayya was holding a dignified post during the reign of S'arabhoji of Tanjore.[1] Rāmasvāmayya was a vīṇā vidvān and played the piano with equal skill. Varāhappa learnt the art of vīṇā playing and studied several other sciences from his father. He attained mastery of the piano in a short period.

The ancestors of Varāhappa Dīkṣit Paṇḍit were highly renowned as scholars with eminent knowledge of s'āstras, saṅgīta, and sāhitya. This family had been noted for long, as the custodians of dharma and charity. They were mainly vaiṇikas and their family produced eminent vaiṇikas of the age such as Vīṇā Dharmayya, Tsallagāli Virarāghavayya, Tsallagāli Gopālayya, Das'avādyam Kṛṣṇayya, Rāmasvāmayya, Vīṇā Ādimurti Ayyā, Appayya, Mysore Vīṇā Sāmbayya, Varāhappa Dīkṣit, Vīṇā Ātmarāmayya and Fiddle Veṅkaṭarāmayya. Their family genealogy is given as follows.[2] Cikka Ottappayya Gāru was the famous vaiṇika of Tanjore and in his line, flourished two brothers namely Vijaya Varāhappa alias Vīṇā Dharmayya and Tsallagāli Vīrarāghavayya, both exponents of vīṇā play. Vijaya Varāhappa had a son named Rāmasvāmayya, who was the revered father of Varāhappa Dīkṣit Paṇḍit.

By dint of his intelligence and scholarship, Varāhappa Dīkṣit became the most distinguished in this family. Being attached to the court, he had the opportunity to hear the western music and developed a great liking for

1. Gāyaka Siddhāñjanam, Part II—1905.

2. Information regarding Varāhappiah Dīkṣit, Paṇḍit and his family was kindly furnished by his great grandson, V. R. Dharmarāja Dīkṣitar.

that system of music. Through the kind patronage of S'arabhoji Mahārāja, he learnt English of a very high standard and Western music on violin and piano from the English people who resided at Tanjore. He became the master of both western and Indian music to the entire admiration of many English men and the vidwans of the time. During the period of his service under S'arabhoji, he was called 'Darbār Pakṣi'. He had performed on the violin before the Western audience at Madras and was highly appreciated. It was considered a feat in those days to play western music in piano with such ease by Indians and Varāhappa's fine performance elicited the admiration of the English people. He was presented with books and lessons on western music and himself had a good collection of books on western music besides the other precious works. During the reign of S'arabhoji, he was the superintendent of s'rotrīyam villages and later S'ivāji Mahāraja appointed him as the Senādhurandhara - or commander-in-chief of the native regiment of the Tanjore Samasthanam. He was given the coveted post of superintendent of all the musicians of his palace, including Hindustāni, Western and Karṇātic musicians. His profound learning in saṅgīta and sāhitya, mastery over fine arts, convinced the mahārājā who placed the supervision of the Sarasvati Mahāl Library in his care. There are many manuscripts which have been copied and transcribed under the orders from Senādhurandhara Varāhappa Dikṣit Paṇḍit as evidenced by the fly leaf on such manuscripts for example:

నళనామ సంవత్సర చైత్ర శుద్ధ...భానువారం మధ్యస్థులు సేనా ధురంధర రాజశ్రీ రామవరాహప్పయ్య దీక్షితుల వారి ఆజ్ఞాప్రకారం పద్య నానావిధ పదాలు తెలుఁగు లిపి 84 అ పూర్తి పుస్తకము.

As superintendent of musicians in the samasthānam, he had discharged his duty to the fullest satisfaction of the King. He was in charge of the remuneration given to musicians, purchase and repair of musical instruments. There are state documents in modi script issuing orders to musicians signed by Varāhappa Dīkṣit Paṇḍit available even now in the Library.[1]

सेनाधुरन्धर रा । रामय्य वराहप्पय्या
दक्षित म्हणून मोडि अक्षरी शिशान आहे

Varāhappa had in his home a North Indian Brahmin to write a book on Carnatic music[2] (165 C - 1829 - 32 - 1). Besides, Varāhappiah invited scholars and paṇḍits well versed in arts and sciences from various parts of the country. Under the supervision of mahārājā, he prepared a detailed catalogue and index of several manuscripts of the library. His association with the library was one which he probably cherished and he had also the opportunity to make his own collection of good classics.

Later S'ivāji Mahārājā appointed him as the private minister and honoured him with royal emblems and other marks of distinction, such as a palanquin, the ministerial staff etc. He held this distinguished office as private minister till the demise of the mahārājā. But he was appointed as the Karidhimahal superintendent by the British Court (the purchasing department of the palace - a very high office) and later he served as the Madhyastha or Mediator between the Tanjore State to British Government.

1. 140 C—1886-3-1 T.S.S.M.L.
2. 165 C—1829-32-1 T.S.S.M.L.

Varāhappayya was a staunch devotee of S'iva and Viṣṇu. He had the credit of having performed soma yāga and his charities were very well known. Out of his earnings, he created a private trust for charities called S'rī Varāhappiah Dīkṣit Paṇḍit chatram, situated in the Tanjore Town on the banks of the river Vaḍavār. The daily feeding of the poor travellers and poor school children is even now being carried on with the annual income derived from the trust properties.

Varāhappiah in spite of multivarious administrative work in the palace, had disciples who learnt music, from him Of these, Parames'vara Bhāgavatar, Laksmaṇa Gosāyee, and Parames'vara Gosāyee are noted. Varāhappayya's son S'rī Ramayya Dīkṣit, learnt piano and vīṇā from his father, became a master of both Karṇātic and Western music. Following the noble example of Govīnda Dīkṣit, the minister to Raghunātha Nāyak, Varāhappayya lived a life, which was remarkable for its dedicated service, and pursuit of literary and musical learning.

DHARMAYYA RĀMASVĀMAYYA was the father of Varāhappayya Dīkṣit Paṇḍit. A profound scholar in Telugu, he was also a master of saṅgīta and sāhitya. He was a court vīṇā vidvān during the period of S'arabhoji Mahārājā and one of the famous musicians of the times. He carried the portfolio of superintendent of musicians in the court as we find records in which his name occurs as the chief superintendent of music and nāṭaka s'āla departments. He attended to the supervision work[1] of the

1. 169 C—2-1-1821—State Record—T.S.S.M.L.

2. 162 C—3-6-1820—

repair of the musical instruments, purchase of strings and issuing orders in respect of remuneration to musicians. For example, the following issue of order states that a lady by name Jacobai was to be paid per month six measures of rice for four chakras, as per instructions from Dharmayya Rāmasāmayya. He was an expert in playing the piano and had a good knowledge of western music. He taught his son, the principles of Western music and the art of piano, violin and vīṇā playing.

APPAYYA was the brother of minister Varāhappa Dīkṣit Paṇḍit. He was one of the great musicians of the days, mastered many instruments both Indian and Western. He was exceptionally good in Hindustāni music and was honoured by many samasthānams. His son was the illustrious Das'a vādyam Kṛṣṇa Iyer. He was a saṅgīta vidvān in the Tanjore Samasthānam. He was so called as he was a master of many musical instruments. He was highly honoured in several samasthānams.

TSALLAGĀLI VĪRARĀGHAVAIYYA: was the brother of Vijayavarāhappa or Vīṇā Dharmayya. He was the famous vidvān in the Tanjore Samasthānam. He used to sing in such a melodious manner that he was awarded the title Tsallagāli (i.e., cool southern breeze) in the samasthānam. His son Tsallagāli Gopālayya also adorned the Tanjore court.

TSALLAGĀLI KṚṢṆAYYA: (1822 - 1866) was an expert vaiṇika of the Tanjore samasthānam, and was called 'Abhinava Nārada'. On account of the fine melody of his vīṇā playing, he was called Tsallagāli Kṛṣṇayya. His disciples were Tiruvālaṅgādu Tyāgarāja Dīkṣitar, Velu

Kāñci Sadāśivayyagāru, Kāñci Nīlakaṇṭha Śāstri, Māyavaram Vaidyanātha Iyer and Akhilāṇḍapuram Dīkṣitar.

MYSORE VĪṆĀ SĀMBAYYA: Another descendant of the illustrious Cikka line was Vīṇa Sāmbayya. He went over to Mysore Samasthānam and was the court vīṇa vidwan-used to play Sāma Veda and upaniṣad on the vīṇā. His vīṇā playing was noted for the rich volume of the sound output. Tillānās were the highlights in his play and the plucking technique was very attractive. His son was Vīṇā Baṅgārusvāmi Ayya, who became the samasthāna vīṇā vidvān of Mysore.

VĪṆĀ ĀTMĀ RĀMAYYA AND FIDDLE VEṄKAṬĀCALAM AYYA: were the nephews of Varāhappa Dīkṣit Paṇḍit. They adorned the Tanjore samasthānam. Later, they went to Pudukkoṭṭah where they became very famous. Fiddle Veṅkaṭācala Ayya's sons, namely Vīṇā Rāmasvāmi Ayya and Vīṇā Lakṣmaṇasvāmi Ayya were also musicians.

VĪṆĀ ĀDIMŪRTY AYYA: He was a cousin of Tsallagāli Kṛṣṇayya and one of the leading Tanjore āsthāna vidvāns. His son Vīṇā Veṅkaṭācalam Ayya was another expert musician.

VĪṆĀ GOPĀLASĀMBAYYA: He belonged to the Cikka Ottappa line and was a famous musician. He was patronised by the Zamorin of Ilaiyaraśanendal.

In the history of Karnātic music, we hear more of musicians, vaiṇikas and not of composers of during this period which is particularly noted for the long line of vīṇā players. Some had migrated to Mysore, Trivandrum and

other places, after the fall of the maratha line in Tanjore where they were highly honoured. Consequently, other centres of music rose into prominence and flourished.

There are manuscripts containing padas and kīrtanas in Telugu, Sanskrit and Marathi which are of unknown authorship. For instance the manuscript entitled '*Veṅkaṭeśa Padamulu*'[1] is a collection of about 99 songs in praise of Lord Veṅkaṭaramaṇa (45 pada), Goddess Alamelumaṅga (2), Govindarājasvāmi (1) and S'rī Kṛṣṇa (16). They are all in rakti ragas and contain the nāyaka mudrā. The svara notation is not available. They seem to be inspired by the padas of Kṣetrayya and have madhurabhakti as the theme.

Vāñcinātha Kīrtanam:[2] is a collection of about 49 kīrtanas, in praise of the presiding deities of S'rī Vāñjiam, a S'ivakṣetra in the Nannilam Taluk, Tanjore District. The mudrā 'Vāñcyanātha' occurs in all the songs. The sāhitya of the pieces mostly in Sanskrit reflects a very fine style (गम्भीरशैलि) noted for its majestic and grandeur. They are highly devotional in spirit. The rhetorical beauties are met with jatis also sometimes figure. Some songs are called 'Khyāl', showing the popularity of such Hindustani forms in the south.

It is probable that these excellent sāhityas came into existence during the latter period of the 19th century. The following song in Punnāgavarāli rāga and tāla not known, is illustrative of the fluent style of these compositions.

1. D. 464—B 11658—Cat. of Telugu Mss. T.S.S.M.L.

2. B. 14148—Saṅgraha Bhāṇḍākāram 129—T.S.S.M.L.

प. पर्वतकुलपावनि बाले सर्वेहृदालय संस्थितिशीले
पार्वति मां परिपालय ॥

अ.प सोमकलाङ्कितसुन्दरमौले श्यामलभासुरचारुकपोले ॥

च.1. काञ्चनवरमणि कामितहारे ।
वाञ्च्यपुरीश्वर मानितधीरे ॥ (पार्वति)

Besides the kIrtanas, there are tālāṭṭu, yettusarika (heccarika), cūrṇikā, ārati and maṅgalam. Though the music of these splendid sāhityas is not available, the attractive literary style and profound content of the same deserve the attention of musicians and scholars. They may be set to attractive rāgas and sung. These songs may be considered as precious additions to our musical repertoire.

Samskṛta Kīrtanāni :[1] The author of these fine songs in glowing Sanskrit preserved in a manuscript is not known. There are about 147 pieces in all in praise of Lord Naṭarāja, Goddess S'ivakāmi, Ṣaṇmukha and the composer must evidently be a staunch devotee of Lord Naṭarāja of Cidambara. The author has adopted a highly learned style, characterised by rhetorical embellishments like prāsa, antya prāsa, yamakam, and anuprāsa. Highly raktirāgas like Āhari, Mukhāri, Nadanāmakriya, S'rIrāga, Kalyāṇi, Kedāragaula, Nīlāmbari, Kāmbhoji and Sāveri are used. Here is an example in Saurāṣṭra rāga.

अवतुमिह अवतुमिह भवपयोनिधिपरिगतं भृशकातरम् ।
भवतरुभव भावुकदायक तव दयानयनाम्बुजम् । (प)
गुह षडानन विहगवाहन दहनदेहसमुद्भव ।
जहि ममाहितमहिविभूषणमहिधराधिपजासुत ॥

1. No. 11651—D. 108660—T.S.S.M.L.

Considering the fine sāhitya and its devotional content, these deserve their due popularity. In the absence of notation, they may be set to the tunes indicated by the author at the top of each song. The recovery of such fine sāhityas of musical compositions, has its significance in the history of music and should be considered as an important aspect of research in practical music.

Compositions in praise of Ādi Varāhasvāmi of S'rī Muṣṇam:[1] belong to the group of sthalakīrtanas and sung by an unknown composer. S'rī Muṣṇam is sacred for the varāha shrine. There are about six songs addressed to this deity and the devata mudra, 'S'rī Ādi Varāha deva S'rī Muṣṇa Varāha' occurs in these songs. The songs are given below:

1.	Yellillām voyi	Kalyāni	Ādi
2.	S'rī Muṣṇapurikṛta	Kedāram	Aṭa
3.	Dharaṇi velayudharaṇi	Kalyani	Rūpaka
4.	Ādi varāha deva vinuta	Gumma-kāmbhodi	Ādi
5.	Ādi varāha pālaya	S'aṅkarā-bharāṇa	Ādi
6.	Duritagajahare	Sāveri	Rūpaka
7.	Daṇḍaka daṇḍotkhaṇḍa varāha	Māruva Dhanyās'i	Rūpaka.

As in most cases the notation is not available. But the sāhitya is composed in fine and simple sanskrit.

1. Mss. B, 11575—T.S.S.M.L.

Many compositions in praise of the presiding deities of the shrines mentioned above and in honour of the kings and patrons with unknown authorship survive in some of the manuscripts with text alone. It is a pity that the music of many a fine opera, dance drama and pada is not available for the posterity.

CHAPTER IV

DEVELOPMENTS IN THE SPHERE OF MUSICAL FORMS

The repertoire of South Indian Music forms an impressive part of our precious heritage. It comprises many compositional types which are noted for their quality and variety. The musical imagination of our great vāggeyakāras, has from time to time evolved an astounding variety of musical forms with different functional scope for expressing the manifold beauties of the art. There are musical forms pertaining to sacred, dance, opera and art music. Since the musical forms happen to be the foremost living definitions of the rāga, and form the mainstay of these beautiful personalities in sound, the study of the musical forms in their technical, historical and utilitarian aspects has become indispensable.

A musical form may be described as a concrete expression of a musical idea which is abstract and unmeasured. With the help of the factors i.e., rhythm and words, a more or less tangible form or shape is given to the music. A composition is an example of measured music, where as rāga ālāpana is unmeasured music and is an elaborate exposition of the rāga in all its varied aspects. The musical forms have to conform to a certain exactitude of form. Each musical composition is found to be in a rāga and tāla, while words are introduced to convey meaning. Thus the three component elements of a musical form are bhāva, rāga and tāla. No form in music can be created without the rāga whereas attractive examples of

musical forms without sāhitya (words) exist (e.g. Jatisvara). Just as a literary piece has its existence in the sāhitya or words so also a musical composition is a concrete expression of the rāga in which it is composed.

The part played by the musical compositions in defining the lakṣaṇa of the rāga svarūpa is unique.[1] The indisputable attributes of a rāga cannot be better illustrated than by our classical compositions. Music being essentially a practical art, the abstract forms in sound live mainly through the compositions of the great composers. Their compositions not only have become famous as the lakṣya of our music, but have become the repositories of the lakṣaṇa of our rāgas. Since the main aim is the understanding of the rāga (रागज्ञान), the different types of musical compositions delineate the richness of rāgabhāva. The various aspects of a rāga can be grasped from the compositional types performed in concerts, like varṇa, kīrtana, svarajati, pada, kṛti, jāvaḷi and tillānā, composed in the same rāgā. Since each musical form mirrors only a particular aspect of the personality of the rāga, it is necessary that different types of musical compositions are to be learnt in one and the same rāga. The method of defining a rāga by giving the notation of different types of compositions in that rāga, has been adopted in some of the manuscripts belonging to the Marāthā period. These concert forms as such came into existence during the 17th, 18th and 19th centuries and constitute the substance of the lakṣya of Karnātic music as it exists today.

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1. Preservation of classical compositions—K. Chandrasekharan, Souvenir of the Music Academy Conf. 1964.

2. "Rāga and Rāga Rūpa"—S. Sita; *Ibid.*

Though the arts of music and dance have all along been used for spiritual purposes, yet the concepts of absolute music and dance were not wholly unknown in the past. The aesthetic power of music (gāna rasa) to enchant the innocent babe, animals and the serpent which are probably symbolic of the triple qualities viz., satva, rajas and tamas is well known.

शिशुर्वेत्ति पशुर्वेत्ति वेत्ति गानरसं फणी

There are two kinds of music; applied music and absolute music. Applied musical forms have a hoary history behind them and are earlier than Art or Pure musical forms. Applied music depends for its existence and popularity on the words or ideas associated with it. Absolute music has the only aim, viz., the realisation of beauty in terms of sound. Here music does not depend on anything outside its own material for support. It is music which is pure and exists for its own sake. However, the rhythm has its own contribution to offer in the realisation of the mood. The art musical forms are illustrative of the concept of absolute music. Though sāhitya or word contains lofty sentiments of perennial interest, the music shines as its own inarticulate language and has a unique artistic expression. Both sāhitya and saṅgīta find a happy artistic consummation in the melodic compositions, which have rightly become the fundamental part of our concert repertoire. The melody and the feeling it evokes, form the predominating feature of the art musical forms. It is true that in all great forms of art, the end is inseparable from the means. Such art musical compositions wherein the musical expression finds maximum scope, came to be composed since 17th century onwards in the history of South Indian Music. In the subsequent two centuries, a

stream of composers of art music, swept South India by the flood of their creations. As stated earlier, most of the composers of art music and musicians who enriched these songs by their artistic treatment of the same, lived in Tanjore. This resulted in Tanjore rising as a seat of art music and dance.

Art Musical forms:

The history of art musical forms may be dealt with under the general headings:

1. **The emergence of the rāga concept and the birth of dēśi musical compositions known as prabandhas**

The period of Mataṅga has rightly been hailed as significant because of the emergence of the basic and the living concept, the rāga concept. In order to define the lakṣaṇa of the rāga and its personality, the musical compositions known as 'dēśiprabandhas' in the rāgas and tālas of dēśi music sprang up. The birth of dēśi music with its attractive features and dēśi musical forms constitute an important landmark in the history of music. The earliest definition of dēśi music emphasises its emotional content and the quality to please the hearts of the people at large.

नानाविधेषु देशेषु जन्तूनां सुखदो भवेत् ।
ततः प्रभृति लोकानां नरेन्द्राणां यदृच्छया ।
देशे देशे प्रवृत्तोऽसौ ध्वनिर्देशीति संज्ञितः ।[1]

Musical treatises like *Bṛhaddēśī*, *Saṅgīta Makaranda*, *Saṅgīta Samayasāra*, *Saṅgīta Ratnākara*, *Saṅgīta Sudhākara*, enumerate the lakṣaṇa of the prabandhas in

1. *Bṛhaddeśī*—P. 1. Śl. 1 & 2.

vogue during the respective epochs. Hundreds of these dēśī prabandhas seemed to have emerged from the time of Mataṅga down to the period of Tālapākkam composers. If Mataṅga is the father of the deśī prabandhas, the prabandhas are the forerunners of all later musical compositions. The musical forms representative of the art, sacred, secular, dance and instrumental music are traced to the prabandhas produced by the composers in the medieval period of the history of music. The historical and technical importance of the prabandhās can never be over estimated. A study of the essential characteristics of the form and personality of the prabandhas is therefore essential in tracing the history and development of the art musical forms, which emerged during the post-Purandara dāsa period.

Any literary piece of work is a prabandha in general connotation. Etymologically, a prabandha is 'that which is bound' प्रबध्यते इति प्रबन्धः by certain rules regarding the structure, theme etc., and this refers to literary compositions like the *Nālāyira Divya Prabandham* and other such examples of literature in vernaculars. In the musical parlance, a prabandha denotes a composition with specific characteristics. The prabandha has been defined as a musical composition which is governed by rules regarding the rāga, tāla, metre, vrtta and aṅgas. That which is bound by six aṅgas and four dhātus is a prabandha in music.

उच्यते षड्भिरङ्गैश्च चतुर्भिर्धातुभिश्च यः ।
निबद्धः स्वरसन्दर्भस्तस्मिन्नेव हि भूरिशः ।
प्रबन्ध इति लोकानां व्यवहारो निरीक्ष्यते ॥[1]

1. *Caturdaṇḍī Prakāśikā*—Prab, chap. Śl. 3-8.

The structure of the prabandhas is made up of the six constituent aṅgas or elements viz , svara, biruda, pada, tēnaka pāṭa, and tāla.

षडङ्गानीतिचेद्ब्रूमः स्वरश्चबिरुदं पदम् ।
तेनकः पाटतालौ चेत्येतान्यङ्गानिषट्पुनः ॥[1]

The aṅgas of the personality of the prabandha or prabandha-puruṣa' have been described as follows: The tena and pada are auspicious (maṅgala) and meaningful phrases (artha) respectively which endow the prabandha with the auspicious form, are compared to the very eyes of the prabandha ; The pāṭa and biruda form the two arms ; The tāla and svara are like the two elements which give life and movement to the prabandha.[2]

Of these, the svara is the solfa passage and symbolises the dhātu of the composition and holds the first place of importance in a musical form. 'Biruda' is the eulogising expression used in the sāhitya, describing the heroic qualities and accomplishments of the prabandha nāyaka.

Pada :

This signifies the mātu or words of the prabandha. It is descriptive of the glory and of the nāyaka to whom the prabandha is addressed. The biruda and pada are thus closely allied and all meaningful sāhityas (पद्) have invariably the biruḍa (बिरुद्) or the exclamatory words of praise. Biruda has been defined as follows :[3]

बिरुशब्दो विरुद्धार्थो महाराष्ट्रप्रसिद्धितः ।
परेभ्यस्तत्प्रदानेन बिरुदं सूरिभिः स्मृतम् ॥

1. *Caturdaṇḍī Prakāśikā*—Śl, 8—Prab. chap.
2. *Saṅgīta Ratnākara*—Śl. 13—Prab. chap. Adyār Edn.
3. *Saṅgīta Samayasāra*—Prab. chap. Śl. 17-18.

The term 'biru', is famous in Maharashtra and is considered an auspicious expression.

Pāṭa:

Pāṭa is a term, denoting in general the 'vādyākṣara', the instrumental sounds. These later came to signify the rhythmical sounds or jatis produced in the percussion instruments. The pāṭas may be classified according to their source of origin and manner of production into:

I. (a) *Tantrībaddha pāṭa* or those that emanate from stringed instruments such as Rudravīṇa, viz. (तन्त्रीबद्धपाट) Ta Ka Ta Na etc.

(b) *Suṣīrōdbhava* or *Mukhōdbhava pāṭa* or those that are produced from wind instruments such as the 'conch', 'Kāhalā' and other Mukha vādyas (सुषिरवाद्योद्भव), e.g. (थुळ थुग) thula thuga'.

(c) *Muraja Pāṭa* or those rhythmic sounds that are born from the percussion or skin covered instruments like mṛdaṅgam, ghaṭam, maddhaḷam or muraja, viz., (धिंत धिंत किण) dhim ta dhim ta ki ṇa.

II. (a) *Sārthaka Pāṭa*: The pāṭas that are associated with meaning (सार्थकपाट). e.g. S'uddha Kaivāḍa prabandha.

(b) *Arthahīna Pāṭa*: Those that are devoid of any meaning: (अर्थहीन), e.g., S'uddha Kaivāḍa Prabandha without meaning.

सार्थकैरर्थहीनैश्च पाटैः स द्विविधो मतः ।

In the Kaivāḍa prabandha composed by Veṅkaṭamakhī, three khaṇḍas, viz., pāṭakhaṇḍā, ālāpakhaṇḍa, and mudrā khaṇḍa are present.

1. *Caturdaṇḍī Prakāśikā*—Prab. chap.—p. 95. Śl. 241.

III. (a) *S'uddha Pāṭa*: Those that are s'uddha or pure (शुद्धपाट). The rhythmic sounds of the percussion instruments are considered pure or s'uddha.

(b) *Mis'ra Pāṭa*: Those that are a combination or Mis'ra (शुद्धपाट). When the rhythmic sounds of the percussion instruments are mixed with those of the wind instruments (मुखवाद्याक्षरा:), it is a case of Mis'ra pāṭa. Sometimes the svaras like सरिगमपधनि are also interspersed amidst the jatis, which also result in the Mis'ra pāṭas. Such mis'ra pāṭas are frequently found in the vādya prabandhas, s'abda, jatisvara and tillānās.

IV. Pāṭas may be again classified into:

(a) *Svara pāṭa* or those rhythmic sounds which are probably sung to the music of the svaras.

(b) *Karapāṭa or Tala pāṭa*: This refers etymologically to the rhythmic sounds produced with the manipulation of the hands, palms and fingers. This is also known as Hasta Pāṭa.

V. The pāṭas that emanate from the five faces of 'sadyojāta' of Lord S'iva are nāgabandha, svastika, alagna, s'uddhi and samaskhalita. These give a total of 35 pāṭas, which relate mostly to the sounds originating from the avanaddha vādyas.

It may be of interest to note that the 5 Margatālas are said to have taken their rise from the five faces of Lord S'iva.

The vādyaprabandhas[1] which are intended to be played on the instruments, are made up of the pāṭas and

1. Vādya Prabandhas—S. Sita. Kṛṣṇa Gāna Sabhā Souv. 1265.

their varieties. Pāṭas also constitute important elements of the gīta prabandhas, whereas in the nṛtta prabandhas, they are integral features. Pada happens to be the solitary example of a dance composition belonging to the realm of absolute dance that does not make use of jatis or pāṭa. Compositions like alārippu, tillānā, svarajati, Kṛtis with s'ollukaṭṭu svaras and padavarṇas employ the above varieties of pāṭa to some extent.

Tenaka:

Tena is derived from the term 'tat' which in expressions like "om tat sat" "tattvamasi", has an eternally auspicious meaning as it is symbolic of the Brahman.[1]

तेनेति शब्दस्तेनः स्यान्मङ्गलार्थप्रकाशकः ।
ओं तत्सदिति निर्देशात्तत्त्वमस्यादिवाक्यतः ॥

Hence tenaka refers to the auspicious phrases used in the prabandhas.

Tāla:

Tāla or rhythm is present in all the prabandhas. Svara and tāla form the integral features of the prabandhas and in fact of all the musical forms.

The four avayavas of the prabandha are udgrāha, melāpaka, dhruva and ābhoga. At the end of ābhoga, there is another section 'antara'. Udgrāha corresponds to the pallavi or the opening section of a kṛti. Dhruva is the fixed aṅga of the prabandha and may be compared to the caraṇa of the later compositions. Melāpaka is that aṅga which combines the Udgrāha and Dhruva sections.

1. *Saṅgītā Ratnākara* Prab. chap. Śl. 17.

Ābhoga is the concluding section and contains the mudrā of the composer.

According to the dhātus present, the prabandhas are classified into: (प्रबन्धजातयः).

I. (a) **Dvidhātu prabandhas:**

Here Udgrāha and Dhruva are present. These two aṅgas are two integral dhātus necessary to form a prabandha.

(b) **Tridhātu prabandha:**

It has three sections, viz. Udgrāha, Dhruva and Melāpaka.

(c) **Caturdhātu prabandha:**

This includes the antara section also.

According to the aṅgas present, the prabandhas are classified into the five jātis as given below:

II. Prabandha Jāti	Mnemonic name of the Jāti	No. of aṅgas present
(a) Mēdini	S'ruti	Six
(b) Ānandini	Nīti	Five
(c) Dīpani	Senā	Four
(d) Bhāvani	Kavitā	Three
(e) Tārāvali	Campū	Two

The mnemonic names, viz., S'ruti, Nīti, Senā, Kavitā and Campū respectively are suggestive of the number of aṅgas present in a prabandha:

1. *Campu*: is of two kinds, gadya and padya, i.e. prose or poetry and hence signified two aṅgas.

2. *Kavita*: The art of composition requires the three factors, talent, (शक्ति), expression (व्युत्पत्ति) and practice (अभ्यास). It is suggestive of the number 3.

3. *Sena*: Refers to the four constituent units of an army.

4. *Nīti*: The five factors which contribute to the success in any undertaking are given in the s'loka below:

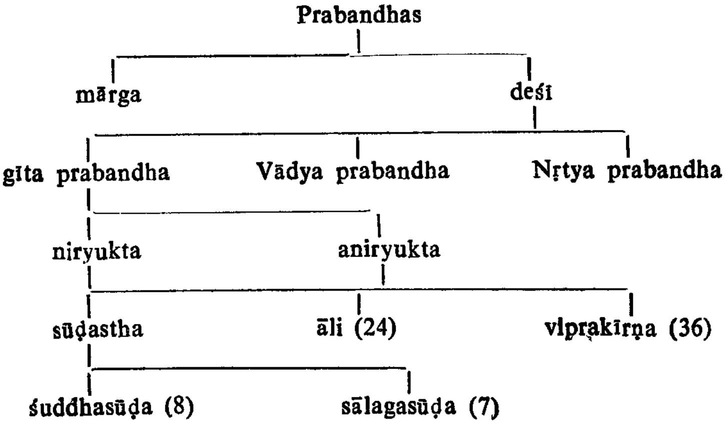
   आरम्भयत्नप्राप्त्याशानियताप्ति फलागमाः ।

5. *S'ruti*: The vedāṅgas are six, viz., s'ikṣā, jyotiṣa, nirukta, nighaṇṭu, chandas and vyākaraṇa.

   ....केषांचनमते श्रुतिः ।

   नीतिः सेना च कविताचम्पूरित्युदितास्तुताः ॥[1]

A general classification of prabandhas may be furnished below:



1. *Saṅgītā Ratnākara*—chap. IV. Śl. 20.

Those prabandhas that conform to the rules of tāla, metre and rāga are niryukta, while the aniryukta prabandhas do not conform to those rules.

The characteristics of the prabandhas and their significance in the history of musical forms

Most of the prabandhas are long, and tedious compositions composed in highly metrical style and having a poetical sāhitya. The length, stiffness and regularity regarding the aṅga, tāla, metre, must have presented naturally a handicap in the proper musical expression. The metrical exigencies in these musical forms have to be scrupulously conformed to at every turn. The poetic metres may not always be found very suitable for the requirements of musical rhythm. Music attaches more value to the emotional power of tones rather than anything else, and musical rhythm has the natural tendency to free itself from the shackles of poetic metres. Though the sāhitya of prabandha abounds in prosodical beauties, and has an attractive poetic garb yet it could never have a permanent stay in the field of music owing to the presence of the factors mentioned above, which hampered the free flow of musical expression. It is always true that only the beautiful and pleasing (being the quality of music) compositions survive the attrition of time and the taste of the people. This led to the type of composition wherein musical expression was given its due recognition, by the introduction of gadya-padya sāhitya in musical compositions.

Though the prabandhas fell into insignificance, they are at the same time, the forerunners of all later musical compositions. The sections udgrāha, melāpaka, dhruva

and ābhoga of the prabandha correspond to the pallavi, anupallavi, caraṇa and the concluding mudrā-caraṇa of the kṛti. The fact that the history of all the later musical forms, is to be traced to the prabandhas, brings out the historical and technical significance of these pieces, which were replaced in the subsequent stages by simpler and artistic forms, capable of richer musical expression. The period of art music may be said to have had its beginnings by about this time (16th century A.D.)

II. The Kīrtana stage witnessed the beginnings of the art musical forms. This period was inaugurated by the Tālapākkam composers who introduced the gadya and padya sāhityas in their *Adhyātma* and *S'ṛṅgāra Saṅkīrtanas.* The divisions of the compositions into pallavi, and anupallavi and caraṇa are first met with in their compositions. The songs of S'rī Purandaradāsa couched in simple style, overflow with the spirit of devotion and self-renunciation. The use of dignified and easy flowing sāhitya, free from metrical bondage in these compositions was found popularly effective in the dissemination of the devotional ideas. Though music is however applied for spiritual pursuits in his kirtanas, the use of many rāgas, the simple gadya-padya sāhitya and divisions of the song on a logical principle, suggest the important step towards the artistic perfection which was later reached in the kṛtis. Further the choice of Māyāmāḷavagauḷa and the compositions such as the preliminary exercises for the beginners in music, established the birth of the concept of art music in its technical aspects. This period, again concides with the emergence of the vīṇā with fixed and moveable frets, the artistic growth of rāgās and the dawn of the consciousness of

pleasing music with scope for the expression of the feelings of the heart.

III. *The period of Caturdaṇḍī compositions:* (17th and 18th centuries):

It witnessed the rise of technical compositions for the definition and illustration of the rāgas and rāgarūpa. The gīta, ṭhāya, prabandhas came to be composed in large numbers in the rāgas in vogue during that period. Even ālāpa for rāgas at one stage was composed and a number of manuscripts with ālāpa and tāna in notation running to so many folios of palm leaves, are available. The conscious attempt to define rāga and the rāga rūpa through these four fold medium of expression, is clearly evident.

IV. *The age of pada composition:*

Bhāvābhinaya padas of Kṣetrayya gave fresh impetus to the birth of regular dance musical forms and darūs.

V. The music of the dance-dramas and the dance-musical compositions such as svarajati, tāna, padavarṇa, śabda, kavuttuvam and others.

VI. The period of Musical Trinity (18th and 19th centuries) saw the climax in the history of art music and art musical forms. The concept of kṛti assumes a melodic meaning. The art of music is offered as the best form of worship to the Lord. A transition from the recitative to the lyrical stage in the history of music in witnessed. Artistically perfect, spiritually elevating and full of melody, the kṛtis of the trinity rightly monopolise the major part of the modern concert programme.

VII. The post-Trinity period (latter half of the 19th century and 20th century) in the history of music saw the

rise of many kṛtis, rāgamālikās, tillānās, svarajati and other art musical compositions on the model of those of Trinity and other earlier composers of those forms. Compositions on the model of vādya prabandhas like overtures, note sāhityas, songs on patriots and in national themes came into existence.

Kṛtis:

The most advanced musical form that melodic music has evolved is the kṛti. The kṛtis form the bulk of our concert repertoire. Regarded from the point of musical construction and the structure of the form, the kṛti stands unique. Melodic or art music has been represented in an ideal manner in this musical form. Unlike all earlier prabandhas and other compositions noted for their unwieldy and rigid nature, the kṛti with the minimum number of aṅgās, and astoundingly rich in melodic expression has since been dominating the music of South India.

The term 'Kṛti' is simple and connotes very little. 'That which is composed is a kṛti'. This is used in a very general sense; Purandaradāsa has referred to the term 'kṛti' in one of his padas 'Vāsudeva nāmāvali' in Devagāndhāri rāga in this ordinary sense of a composition (यत्कृतं तत् कृतिः). Just as 'pada' originally denoted all compositions with meaningful sāhitya at a certain stage, so also the term kṛti was used in the sense of a piece of musical work and Purandaradāsa has used it in this sense only.

S'rī Tyāgarāja in his S'rīrañjani song 'Sogasugā mṛdaṅga' refers to the kṛti with certain characteristics and he may be said to have expounded the lakṣana of a kṛti in his song. The sāhitya runs as follows:

"Nigama s'irordhamu galgina - nija vākkulato,
svara s'uddhamuto - sogasugā mṛdaṅga tālamu -
jatagūrci
yati vis'rama, sadbhaktivirati drākṣārasa, navarasayuta
kṛtice bhajiyiñce"

According to S'rī Tyāgarāja, a kṛti is to be a song of worship (bhajana), containing the highest vedāntic truths, and devotional fervour. It is to be characterised by the relevant yati, vis'rama (pauses), navarasas and it accompanied by mṛdaṅga tāla and tāmbūrā must be sung with bhakti, elegance and svara s'uddha.

In the above description of kṛti, the idea of bhajana or worshipping the Lord through the medium of fine and soulful music to the accompaniment of a well tuned drone instrument is emphasised. Grand thoughts of inspired souls have found suitable expression through great art music.

The evolution of the kṛti composition may be attempted in outline. It is the kīrtana that has formed the basis for the development of kṛti composition. There is however little difference between kīrtana and kṛti.

The general stages in the development of the kṛtis may be pointed out:

I. The prabandhas of the medieval period with sections udgrāha, dhruva, melāpaka, ābhōga and antari.

II. The kīrtana stage - The emergence of pallavi, anupallavi and caraṇa, the introduction of prose cum poetical sāhitya coupled with simple music and other special features.

III. The emergence of the kṛti in all its melodic richness with sections Pallavi, anupallavi, caraṇa and additional decorative aṅgās such as svara sāhitya, solkaṭṭu svara, madhyamakāla sāhitya and svarākṣara. Music is valued for its own sake here and one may get the impression sometimes, that saṅgīta has a certain value independent of sāhitya. Both saṅgīta and sāhitya find the artistic consummation in the kṛtis.

IV. The sāhitya is mostly devotional in character and contains lofty sentiments. Hence the role of sāhitya in these saṅgīta pradhāna forms is equally precious and can never be overlooked.

V. The birth of compositions in erotic themes, on the model of kṛti and its music and compositions treating the topic of worldly love such as jāvali developed. It is the form and structure of the kṛti that came to be adopted in later musical compositions.

That the prabandhas with six aṅgas and four dhātus form the source of many compositions is an established fact. The credit of having composed songs with the divisions pallavi, anupallavi and caraṇa goes to the Tālapākkam composers. The *Adhyātma saṅkīrtanas* and *Sṛṅgāra saṅkīrtanas* represent the earliest kīrtana type of compositions. For the first time perhaps in the history of South Indian Music, the gadya - padya sāhitya has been used in them. The rāgas used in them include popular rakti rāgas and few obsolete rāgas such as Koṇḍamalahari, Ābāli, Mukhāripantu and Nārani. The replacement of the poetical or padya sāhitya with all its metrical exigencies, by the convenient prose sāhityās (gadya) is very significant in the evolution of art musical forms. A gradual transition

from the recitative music to the lyrical stage was ushered in. The poetic medium of expression that had all along been adopted by composers in music was given up. With the growth of the musical knowledge, the consciousness of music as its own language dawned in the field of music. This perhaps led to the adoption of a style of musical composition, in which ample scope is also provided for musical expression. The philosophical kīrtanas of Purandaradāsa, the moving songs of Bhadrācala Rāmadāsa and other vāggeyakāras, belong to that category of kīrtana, wherein an attempt to free the art of musical expression from the shackles of poetry is perceived.

In the gradual stages, we come across compositions wherein there is a marked departure from metrical sāhitya. The taraṅgās of S'rī Nārāyaṇa Tīrtha resemble the kṛtis having the pallavi, anupallavi and caraṇa. The use of s'olkaṭṭu svaras at the end of the taraṅgas illustrating the rāsa krīḍa of Kṛṣṇa with gopis, registers an important stage in the evolution of kṛti. The idea of the kṛti with decorative aṅgas such as svara sāhitya, s'olkaṭṭu, madhyamakāla, etc., was perhaps suggested by these compositions. Some of the kṛtis of Muttusvāmi Dīkṣitar are more of kīrtanas. The anupallavi which is identified as the later counterpart of melāpaka section of the prabandha is dispensed with in his kṛtis and in its place the samaṣṭi caraṇa, symbolic of both anupallavi and caraṇa in one combination, is found. The divyanāma kīrtanas of Tyāgarāja have the sections pallavi and caraṇas. The omission of the anupallavi section in kīrtana also serves to distinguish it from the kṛtis structurally.

The presence of the anupallavi section in kṛti has a musical significance. The sequence of aṅgas in a musical

form is dependant on the sequence of thought. If pallavi is said to be the burden or refrain of the song and inaugurates it, the aṅga that is subsequent to it must serve as a continuation of the main thought content of the pallavi. The music of anupallavi in the kṛtis of Tyāgarāja stands out conspicuously and is never a repetition of that pallavi. The caraṇa is usually the combination of the music of the pallavi and anupallavi while the text is necessarily longer than the former two sections. So far as the development of the musical thought is concerned, the anupallavi is an important section in the kṛti as the pallavi and caraṇa. Occupying the status of a middle section it serves as a connecting aṅga of the content as well as the music of the pallavi and caraṇas. The Kṛtis of Tyāgarāja define the lakṣaṇa of this musical form in a most lucid and practical manner. The logical sense behind the divisions of a kṛti into pallavi, anupallavi (which follows pallavi) and caraṇa is highly significant. Sometimes many graded saṅgatis are found adorning the anupallavi while pallavi may be sung with few or no saṅgatis at all. The fact that saṅgatis emphasising the meaning and musical construction are often used in the anupallavi section of a kṛti, illustrates the functional importance of it in kṛtis. Thus in a kṛti the anupallavi section, is never dispensed with and forms instead an integral part of the whole musical theme.

The emergence of the logical divisions like pallavi, anupallavi, and caraṇa, in a kṛti suggested a variety of musical and rhetorical embellishments of these aṅgas separately.

The introduction of ciṭṭasvara and svara sāhitya is found in rāgamālikās and padavarṇas and in the kṛtis of Mātṛbhūta Kavī and Tiruvārūr Rāmasvāmi Pillai. S'rī

Tyāgarāja has introduced the svarasāhitya pattern in his pancaratna. S'yāmā s'āstri, Subbarāya S'āstri and others have indulged in this style of composition. The Madhyamakāla sāhitya and s'olkaṭṭu sāhityas are found in the kṛtis of Muttusvāmi Dīkṣitar. Songs with ciṭṭasvaras have been composed by Vāggeyakāras such as S'yāmā S'āstri, Dīkṣitar and Tiruvoṭriyūr Tyāgayyar. Mātṛbhūta Kavī has composed a kṛti with a beautiful ciṭṭasvara passage (Nīmadi callaga in Ānandabhairavi). The svarākṣara beauty adds to the literary beauty of the kṛti. Vīrabhadrayya has to his credit a composition, having attractive svarākṣaras.

Thus, the motive behind the introduction of new aṅgas as explained above, is to allow more scope for establishing the melodic svarūpa of the rāga of the kṛti. The delineation of the salient feature of the rāga is the only aim of the composer of the kṛti. The embellishments like saṅgatis, ciṭṭasvara, madhyamakāla sāhitya are used only to enrich the melodic aspects in kṛtis. An attempt to enhance the beauty of the form, its sāhitya and music is resorted to in the use of svarākṣara, rāgamudrā, maṇipravāla sāhitya, prāsa, yati and other prosodical beauties. In short, the enrichment of the music is aimed at, through artistic means in the highest forms of art music.

The part played by rhythm in adding to the melodic richness of the kṛti, as seen in Tyāgarāja kṛtis, is quite well known. Rhythm never hampers the free flow of melody in highly melodic forms. The sāhitya is made free from metrical rigidity and is given a musical adaptation. A harmonious blending of the three factors i.e., saṅgīta, sāhitya and rhythm is realised. The kṛtis of trinity are perfect models to be followed from the musical, literary

and structural points of view. The highly religious sentiments, clothed in perfect art music have found the finest medium in the kṛti and all these factors have contributed to the flexibility of this musical form and also to its popularity.

On the model of the kṛti composition, musical forms such as jāvalis came into existence. These resemble the kṛtis in structure but the theme is different. There have been in existence, the darus with pallavi, anupallavi and caraṇa sections. The music and the theme of these pieces are found to be considerably different from that of kṛtis, however, with certain exceptions.

Rāgamālikā :

The idea of rāgamālikā is as old as the concept of the rāga. Mataṅga who is the first musicologist to use rāga in a melodic sense and also the desī prabandha, known as rāgakadambaka. The composition as such with this title came to be popularly known during the so called artistic period in the history of music. Many composers of this musical form, like Vīrabhadrayya, Rāmasvāmi Dīkṣitar, Muttusvāmi Dīkṣitar and others flourished in Tanjore. Rāgamālikās are attractive concert musical forms. They are long and pleasing compositions having both a lakṣaṇa and lakṣya value. In one and the same composition a fine picture of many a rāga is portrayed. On account of the presence of aṅgas in different rāgas, these rāgamālikās are found to have more appeal. Vīrabhadrayya happens to be the earliest composer of rāgamālikā with rāgamudrā.

A brief historical development of this musical form may be attempted. The different stages in the evolution of this may be analysed in the following manner :

I. The rāgamālikās wherein the sections are in different rāgas.

II. The second stage in the development introduces the rāga mudrā in the various sections of the rāgamālikā.

III. The third stage witnesses the rise of additional aṅgas such as ciṭṭasvaras, makuṭa svara for the sections and viloma ciṭṭasvaras.

IV. Rāgamālikās in this section have sāhitya for ciṭṭasvara and makuṭa svara.

The earlier name of rāgamālikā was rāgakadambaka,[1] and was described by writers since the time of Mataṅga. It was a popular des'i mahāprabandha, in which the different sections, and padas are set in different rāgas and tālas respectively. S'arabhalīlā, Tribhaṅgī, S'rī Vilāsa, S'rī Raṅga may be mentioned as examples of rāgakadambaka. From the fact that the above prabandhas using a variety of rāga and tala were signified as rāgakadambakas, it is clear that the definition of rāgakadambaka included and implied the rāgatālakadambaka also. S'ārṅgadeva refers to nandyāvarta and svastika varieties of rāgakadambakas. Of these, the former is in eight metres, eight tālas and rāgas. This again is an example of rāgatālamālikā. Svastika is a variety which employs four metres and a new rāga for each pada, or half verse or metre. Abjagarbha is a rāgatālamālikā in 16 vṛttas, tālas and rāgas. Bhramara used 32 vṛttas, tālas and rāgas. Āmreḍita employs 64 rāgas and tālas.[2] It is believed that Gopāl Nāyaka was proficient

1. *Saṅgita Ratnākara* com. by Simhabhūpāla—II chap. p. 18. S'l. 18.

2. *Ibid.* chap. IV—p. 304. S'l. 255.

in handling rāgakadambaka of the bhramara type. The modern example of the simple rāgamālikā with sections in different rāgas may be found in the Tamil rāgamālikā "Enakkunniru padam" - figuring in Aruṇācala Kavirāyar's Rāmanāṭakam. Originally set in Saurāṣtra rāga, this was later transformed into a rāgamālikā. The absence of rāga mudrā and ciṭṭasvara is noteworthy.

Rāgamālikās with sections sung in different rāgas came to have the rāgamudrā in the subsequent stages. This introduction of rāga mudrā in art musical composition emphasises the significance of the rāga factor in melodic music. Further the idea of rāga mudrā in a rāgamālikā has its fundamental value also. The rāga mudrā prescribes the particular rāga for the relevant section and any change in it may not be contemplated under the circumstances.

The ciṭṭasvara passages in the rāgamālikā is an additional decorative aṅga in the composition. The appendage of this set svara passage to each section of the rāgamālikā adds to the variety and liveliness of the piece. To facilitate an easy transition from the music of the section to that of pallavi, a short ciṭṭasvara passage in the pallavi rāga is introduced in the last āvarta of the ciṭṭasvara. For instance, Nityakalyāṇi Rāgamālikā by Tōḍi Sītārāmayya has the ciṭṭasvara and rāga mudrā. The rāgamālikā by Vīrabhadrayya has ciṭṭasvara and rāgamudrā (Namohanāṅgīm). In some rāgamālikās like 'Caturdaśa rāgamālikā of Muttusvāmi Dīkṣitar and 'Nitya Kalyāṇi', the vilōma krama ciṭṭasvaras are seen.

When the sāhitya was introduced for the ciṭṭasvara passage adorning the various sections of the rāgamālikās, the possible embellishments in a rāgamalikā perhaps reached a climax. In Pannagādrīs'a the sāhitya is present for the ciṭṭasvara and makuṭasvara. The 72 melarāgamālikā of Mahā Vaidyanātha Iyer is important from the technical point of view as it helps in the easy remembrance of the 72 mēlas and their characteristics.

According to the number of rāgas used in a rāgamālikā, the titles such as navaratnamālikā, nakṣatramālikā, pakṣa mālikā, and caturdas'a rāgamālikā are ascribed we come across rāgamālikā sulādis, taraṅga, lāvanis, daru and varṇas also. In the post Trinity period, a number of rāgamālikā composers flourished.

The Rāgatālamālikā :

The tālamalikā was known in earlier times as Tālārṇavam and Pañcatāles'varam. When plural number of tāla is used in a single composition, it is known as tālamālikā. In a rāgatālamālika, plurality of both rāga and tāla is found. The ancient Umātilaka prabandha has three sections each in a different rāgā and tāla. S'rīraṅga prabandha has five sections each in a different rāga and tāla. The 108 rāgatālamālikā of S'rī Rāmasvāmi Dīkṣitar is a classic example (Nāṭakādi Vidyala). It is the only example of a rāgatālamālikā, employing the largest number of rāgās and tālas. It is in praise of Cinnasvāmi Mudaliar of Maṇali and published with notation in *Saṅgīta Sampradāya Pradars'ini*, which is a priceless lakṣyalakṣaṇa grantha in South Indian Music.

Some of the rāgamālikās are mentioned below with particulars.

	Beginning words.	No. of ragas.	Tāla	Composer
1.	Toyajākṣi nā mohanāṇguni (contains rāga mudrā)	6	Not known	Vīrabhadrayya
2.	Ninnukorīs'a	5	Not known	Vīrabhadrayya
3.	Sāmajagāmini	19	Ādi	Rāmasvāmi Dīkṣitar
4.	S'ivamohana s'akti	38	Ādi	"
5.	Manasāveri	48	Rūpaka	"
6.	Aṣṭādas'a rāgamālikā	18	Ādi	"
7.	Caturdas'a rāgamālikā (S'rī Vis'vanātham Bhajeham)	14	Rūpaka	Muttusvāmi Dīkṣitar
8.	Pūrṇacandra bimbavijaya	6	Rūpaka	"
9.	Simhāsanasthite	4	Rūpaka	"
10.	Das'āvatāra rāga-mālikā (Kamalajāsya)	10	Ādi	Svāti Tirunāḷ
11.	Pannagēndra s'ayana	8	Rūpaka	"
12.	Ambā ninnu nera nammiti	9	Rūpaka	Cinnikṛṣṇa Dāsa
13.	Nityakalyāṇi	8	Rūpaka	Tōḍi Sītārāmayya
14.	Ṣoḍas'a rāgamālikā (S'rī ramaṇapadma)	16	Ādi	Tiruvoṭriyūr Tyāgayyar
15.	Aparūparāga chatuṣ-ṭaya rāgamālikā	4	Des'ādi	Mānambucā-vaḍi Veṅkaṭa-subbayyar

	Beginning words.	No. of ragas.	Tāla	Composer
16.	Navaratna rāgamālikā (Kabhimanammu)	9	Ādi	Mānambucāvaḍi Veṅkaṭasubbayyar
17.	Arabhimānam	16	Ādi	Taraṅgambāḍi Pañcanada Iyer.
18.	The 72 mēla rāgamālikā	72	Ādi	Mahāvaidyanātha Iyer
19.	Navaratnamālikā (Gāravamu ganna)	9	Rūpaka	Subbarāma Dīkṣitar
20.	Valapumiri Tōḍi	4	Rūpaka	Subbarāma Dīkṣitar
21.	The 72 Rāgāṅga rāgamalikā	72	Ādi	Subbarāma Dīkṣitar & Kṛṣṇakavī
22.	Navaratnamālikā	9	Tis'ra Eka	Subbarāma Dīkṣitar
23.	Manatoḍiṇaṅgita (A Tamil rāgamālikā)	6	Ādi	,,
24.	S'rī Yamunā	9	Eka	,,
25.	Veḍukato kalyāṇi	5	Rūpaka	,,
26.	S'rī Gāna lola (Nityaratna Navarāgamālikā)	9	Rūpaka	
27.	Navaratna rāgamālika	9	Not known	Tirupati Nārāyaṇasvāmi Naidu.
28.	Sudati Mohanāṅgunīm	15	Ādi	Unknown.

	Beginning words.	No. of ragas.	Tāla	Composer
29.	Rāgamālikā svarajati or pañcarāga svarajati	5	Ādi	Svāti Tirunāḷ
30.	Navarāgamālikā varṇa (valaci vacci)	9	,,	Paṭṇam Subrahmanya Iyer
31.	Rāgamālikā Padam		,,	S'āraṅgapāṇi
32.	Rāgamālikā Taraṅgam (Jaya Jaya Gokula bāla)	5	Rūpaka	Mātu - Nārāyaṇa Tīrta Dhātu - Tiruvoṭriyūr Tyāgayyar
33.	Rāgamālikā Lāvaṇi (Bhupati S'rī S'ivendra)	5	Ādi	Sāveri Nāgarāja Rao
34.	Rāgamālikā s'loka	4	Rūpaka	Svati Tirunāḷ
35.	,,	4	Ādi	,,

Dance Musical forms:

Dance musical forms have a hoary history behind them. The art of drumming was highly perfected in South India centuries ago. With an elaborate tāla system and the advanced development in the art of dancing, many dance compositions were evolved in course of iime. The rich out put of vādya prabandhas and nṛtya prabandhas during the so-called medieval period in the history of music, reveal the popularity of those forms. The classical dance forms like svarajati, jatisvara, tillānā, pada, varṇa, alārippu etc., represent an impressive part of the repertoire of classical Karnātic music. It must be pointed out, that the highest type of art music is to be found in the classical forms of dance music

and in view of the grand musical conception of these pieces, they are sung in the art musical concerts.

Of the attractive dance musical forms popular in the Bharata Nāṭya recitals, svarajati, varṇa, pada, jāvali and tillānā are performed in art musical concerts and they are hence considered as concert musical forms. Though jatisvara is never treated as a concert piece, yet on accout of its close similarity with svarajati, in point of structure and musical treatment, a comparative treatment of the two has been attempted.

Svarajati and Jatisvara:

These two compositional types are quite familiar to the students of music aad dance. They emerge as regular dance musical forms in the history of our music, during the last two centuries. The names of these two musical compositions as such point out to the presence of jatis or s'ollukaṭṭus in their musical structure. Svarajati as the name signifies, was originally a composition wherein rhythmic syllables (जति) and svaras figure alternately, or a passage of jatis was as such present in it.

Melattur Vīrabhadrayya (18th century) appears to be the architect of the svarajati composition. His Hus'eni svarajati, is the earliest example of this dance form which has a passage of sollukaṭṭus. Later S'yāmā S'āstri composed a different type of svarajati in which the jatis do not find a place. His three svarajatis have now become the standard ones and are frequently handled in art musical concerts.

A study of the svarajatis available, unfolds three types of this musical form. They are namely:

1. The dance svarajati which is a typical dance form having rhythmic syllables or sollukaṭṭus (जति) in its musical

structure (e.g. E mandayānarā, E māyalaḍira and Vīrabhadrayya's svarajati).

2. Those svarajatis which have no s'ollukaṭṭu or jati in their structure and which are used in art musical concerts. S'ri S'yāmā S'āstri's three svarajatis in Toḍi, Bhairavi and Yadukulakāmbodhi rāgas respectively. These are not used in dance concerts.

3. Those which belong to the sphere of abhyāsa gāna. These are simpler svarajatis without jatis, mainly intended to be learnt by students of music and dance as technical pieces. (e.g. Rāvēmaguva in Ānandabhairavi rāga-ādi.

S'ambas'ivāyanavē — Khamās — Ādi).

Vīrabhadrayya's Hus'eni svarajati in ādi tāḷa is in praise of Lord Varadarāja of Melaṭṭūr, here referred to as Acyutapuri. The sthala and devatā mudrās occur in anupallavi. It is composed in beautiful Telugu and deals with the idea of madhurabhakti. Regarding the form of the composition, the notation available gives the following sequence of the aṅgas, viz., caraṇa, caraṇasvara, with its sāhitya and its corresponding jati portion, pallavi and anupallavi followed followed by a short passage of jati. It is very interesting to note that it is the caraṇa beginning with the sāhitya ఔరా నా సామి వినరా వగలు తెలిసె తేరా etc. that opens the composition according to the notation available. It is probable to infer from this that the practice of starting the svarajati with the caraṇa followed by a sequence of caraṇa svaras, pallavi and anupallavi existed. There is no svara notation for the few lines of sāhitya constituting the pallavi and anupallavi, whereas the short jati passage appended to it, has the svara notation. The whole svarajati, thus consists of two sections viz. the comparatively short section com-

prising pallavi, anupallavi and jati passage ; the fairly long section consisting of caraṇa, caraṇa svaras and a concluding jati section.

There are eleven svara-sāhitya-passages appended to the caraṇa. They grow gradually in size and complexity. The jati are not present in the eleven caraṇa svaras. Only the sāhitya is found. The last and the twelfth section is a beautiful passage of jatis and sāhitya and represents the climax of the svarajati.

The musical treatment of the sāhitya is highly remarkable. The rāga bhāva of Husēni is easily evoked by the frequent emphasis on the jīva svaras of the rāga. The different caraṇas start on ri, pa, ga, and sa respectively. The frequent occurrence of phrases contributes to the descriptive treatment of the rāga and its excellence. The presence of the beautiful svara sāhitya jati and the rhythmic structure of the dhātu proves this to be a dance form.

On the model of Vīrabhadrayya's svarajati two other compositions which are called by some as pada varṇa, were composed later. Both are in Husēni rāga, Rūpaka tāḷa and are based on Vīrabhadrayya's Husēni svarajati. These two compositions have definitely been modelled on the Husēni svarajati which is in Ādi tāḷa. A brief treatment of these will serve to establish this point. '*Ē mandayānarā*' :- The svarajati is ascribed to the joint authorship of Mēlaṭṭūr Veṅkaṭarāma S'āstrī and Ādiyappayya.[1] It is in praise of Pratāpasimha rājā of Tanjore. This svarajati resembles the form, pada varṇa anb comprises two sections. The first consists of pallavi, anupallavi and svara passage, which is made up of jati and svara. The second half of the piece

1. *Sangita Sampradāya Pradarśini* Vol. 2, p. 624,

comprises the carana followed by a sequence of four ettugada svaras with sāhitya. The pallavi and anupallavi of this svarajati is given below :-

E mandayānarā ! nāsāmi nīkemandayānarā nā sāmi nī
Kēmandu pettenurā nā sāmi, nīkemandu pettenurā !
Kāminī jana citta corā ghanudau Pratapasimha vajīra
Premamīraga nannucera pilacite rāvemīnī kidi mera.

The jati and svara constituting the section at the end of anupallavi is given below : It is to be noted that there is no sahitya for this passage.

ता रि च क्कु कुझं तरि तक झझं । तरि किट तक ।
तकणं तरि । तरिकुंतरि तक घिनुत द्दिमिद्दों । p p p p
ṡ ṡ ṡ ṡ n d n ṡ| ġ ṙ ṙ ṡ n| ṡ ṙ n d m||
ता इत झ तरिकिटतक । घिगि घिगि तकद्दिमिद्दों
तक घलाङ्गु तकतक घिंगिणतों +

It is to be noted that this section is not called muktāyisvara. The caraṇa (eṭṭugaḍa) has the following sāhitya:

ఔరౌరా బాగాయె మరేమి అల సరో జాక్షి వలలో
తగిలి నా నెనరు మరచితివి

There are only four svarasāhitya passages appended to the eṭṭugaḍa and none of them have the solukaṭṭu svaras in them.

According to S'rī Subbarāma Dīkṣitar, the sāhitya for these ciṭṭa svaras was composed by Mēlaṭṭur Veṅkaṭarāma S'astri. There is a tradition that this svarajati was very popular in the bhāgavata mēḷa nāṭaka at Mēlaṭṭur.

'Ē māyalāḍira':[1]

It is another svarajati in Husēni raga, Rūpaka tāḷa, having the identical music of 'Ē mandayānarā'. Some prefer to call it a padavarṇa. This svarajati is in praise of S'rī Mallārji, son of Dattāji Appa, who was attached to the Tanjore court,[2] as a minister to S'arabhōjī II. The authorship of this is not decidedly known.

The svarajati has the following opening words :-

Ē māyalāḍira nā sāmi ni-
Kēmani bōdhincera nā sāmi

Anupallavi

Bhūmi velayu Dattājēndruni putruḍau
S'rī Mallārji candra sāmiga vinarā
Nāmīdi prēma emagomaraci yunnāvu

This is followed by the muktāyi svara passage with jati and sāhitya. This caraṇa has the same sāhitya of the 'Ē mandayānarā' and is followed by a sequence of four caraṇa svara sāhitya passages which are again concluded by a return to the caraṇa.

The music of the pallavi and its take off are very arresting and serve to establish the rāga svarūpa even at the outset.

The example is useful here :

S ;	P ; n D m	P N	D n ṡ Ṙ Ṡ
Ē	mā ya...	lā.	. ḍi ... ra
Ṡ ;	r s n d P ;	m g m p	, m G R S
...	. . . Nā	sā ...	. m i ...

1. *Gīta Prabandha Mālai*. Also Peruvuḍaiyān Periśai by Ponnia Pillai.
2. 'Useni svarajati'—Dr. V. Raghavan—Mus. Acad. 1945.

The notation for the carana in the two svarajatis is given below to show the similarity in musical treatment in them:

R ; | R; R; || R G | M p M g r ṇ ||
au rau rā bā gā yā ma re mi ya la

s R g | , m p m g r g r || S ; | ṇ s r g m g r s ||
sa ro jā kṣivalanutagili nā ne na ru ma ra ci ti vi ||

The caraṇa of Vīrabhadrayya's svarajati has the following music

R G M P m g r r - m g r gr , s r S
au rā nā sā mi vina nā vagalu teli ca le ra

ṇ g r r s
cenaka ku rā...

Though the two svarajatis 'E mandayānarā' and 'E māyalāḍirā' resemble the pada-varṇa in point of structure and sequence of aṅgas, yet when they are rendered in the dance concerts, the difference between the two musical forms is noticeable. The caraṇas of these two svarajatis औ रौ रा etc,, are necessarily sung in a tempo faster than the speed of execution adopted for singing the first half of the composition. Thus it follows from this, the caraṇa and its sequence of svara passages in a dance svarajati are to be rendered in the madhyamakāla. In padavarṇas, the entire composition is rendered in the cauka kāla, which is the uniform tempo throughout,

The idea of a pada varṇa is however to be sought in the Husēni svarajati of Vīrabhadrayya.

II. *Svarajatis without jatis*:

The svarajati in Mohana rāga, Ādi tāḷa with the opening sāhitya "Mōḍi seya mera gādani" by Vīrabha-

drayya belongs to this category. The absence of jati is a remarkable feature here. The piece comprises a pallavi and seven svara sāhitya passages. Compared to the Husēni svarajati, it is a shorter one. The mudrā is found in the pallavi sāhitya given below:

Mōḍi sēya mera gādani toḍi teve
nā sāmi nī
Iṭuleni marulu jendina nā ni nedu s'rī
Achyutābdhi Varaduni cāla

The svarajatis of S'yāmā S'āstri form a separate class of compositions which do not resemble the dance svarajatis. They do not have the muktāyi svara section with sāhitya and jati. They are also not dance musical compositions and figure only in the art musical concerts.

The svarajati in Toḍi rāga is in Ādi tāḷa with the opening sāhitya 'Rāvēhimagiri kumāri kañci Kāmākṣi'. The one in Bhairavi is in cāpu tāḷa and begins with the sāhitya "Kāmākṣi amba anudinamu maravakanē". The Yadukula kāmbodi svarajati is again in cāpu tāḷa with the beginning words "Kāmākṣi Nī padayugamu".

All the three, form a garland of exquisite music to Goddess Kāmākṣī, his iṣṭa devata. These resemble the kṛti composition in form and sequence of aṅgās and are provided with svara sāhitya section. They differ from the kṛti in that they have a number of svara sāhitya passages, having an entirely different dhātu and all of them with svara and sāhitya should be sung invariably. The pañca ratnas of Tyāgarāja, with the exception of the one in Ārabhi, may be found to closely resemble the svarajatis of Syāmā S'āstri.

The Toḍi svarajati is the smallest of the three, but is full of melodic richness. The music of the pallavi begins in the mandra sthāyi dhaivata and revolves round the same occasionally touching the madhya sthāyi ga. The first svara sāhitya passage is beautifully conceived by the great composer and without resorting to pañcama note, the phrases succeed in a highly attractive manner. The 3rd, 4th and 5th svara sāhitya sections begin in the gāndhāra svara and bring out the essence of the rāga through powerful and appealing phrases. S'yāma s'āstri has dexterously interwoven the svarākṣara syllables into the texture of the sāhitya. (e.g.)

(1) *G* *m* *P* g m G
Kā ma pā li ni nī

(2) G m P m g m D
kā mi tārtha pha la dā

(3) g m n d m g m d m g
Ka ma lamu khi dara ga la gha

The pañcama has been used in alpa prayogas which lend a special charm to the musical treatment. On the whole there are five svara sāhitya sections and the mudrā of the composer occurs in the last khaṇḍa. It is interesting to note that the different sections commence on the rāga chāyā svaras namely dha, ga and dha. The pallavi, the first svara sāhitya section and the mudrā section begin on dhaivata, while the 2nd 3rd and 4th sections on gāndhāra.

This svarajati is one of the masterpieces in the rāga and S'yāmā s'āstri has worshipped Goddess Kāmākṣi in this song with some of the finest aspects of Toḍi.

The Yadukulakāmbōdi svarajati is another marvellous example of Syāma S'āstrī's intense devotion to his iṣṭadevata and his profound musical talents.

The various sections of the composition commence on respectively the svaras sa, ri, pa, dha and tāra sa. These are evidently the rāga-chāya svaras in the rāga: In the last section the mudrā is found. The music of this is mostly in tāra sthāyi. It is to be noted that in his three svarajatis, a gradual sequence of music is presented carefully. The last section represents the climax both from the standpoint of saṅgīta and sāhitya. It appears as if that the composer has purposely adopted the ālāpanā paddhati, through his singular musical treatment of these composition. The grahasvaras, the notes that can be conveniently used as a halt, the jīva svaras and the samvādi svaras of these rāgas, have been beautifully illustrated in these pieces. The song is saturated with rāga bhāva and reads like a commentary on Yadukulakāmboji rāga.

The Bhairavi svarajati is perhaps more popular than the other two. It is a veritable rāga crystal and the composer has pictured the rāga in its entirety. The initial svaras of the sections in the piece are so conceived that they succeed regularly in the ascending order of pitch (e.g.) ṇ s r g m p d n ṡ. The pallavi just like in the other two begins in mandra sthāyī. The spirit of devotion is expressed even at the outset, in a prominent manner by the most suitable sañcāras in the mandra sthāyi.

From S'yāmā S'āstri's treatment of the rāga as found in this song, all the svaras have been used as grahasvaras (commencing notes in the rāga). The section beginning with the sāhitya 'kaluṣahāriṇi' is begun with 's'uddha dha.'

The next section "nī pavana nilaya" in niṣāda, which naturally is graced from catus'ruti dha. In order not to lose sight of s'uddha dha as a graha svara in the ascent the composer has probably resorted to it instead of catus'ruti dha.

In short these three constitute a ratna-traya; though named svarajatis, they have their individualistic characteristics.

The svarajati 'Rāma nā moraliñcera' in Harikāmbōji rāga, Rūpaka tāḷa composed by Wālājāpēt Veṅkaṭaramaṇa Bhāgavatar is an excellent piece and the jatis are not present in it.

Svarajati as a technical form in music:

Simpler svarajatis without jatis and the aṅga muktāyisvara came to be composed later for the benefit of students of art music and dance. There are pieces learnt after a course in alaṅkāra, gīta and jatisvara. Whereas in the jatisvara, the sāhitya is absent, it is introduced in the svarajati. It combines in itself the rhythmic excellence of a jatisvara with the meaning of a fine sāhitya. The musical treatment of the sāhitya serves to establish the melodic individuality of the rāga vividly. The purpose of learning jatisvara and svarajati is to get a good grasp of the rhythm which would prepare well for the next difficult piece varṇa. Thus there is much logic behind the graded method of teaching the musical forms. The learning of these two compositions after gīta and before the varṇa stage is very useful. In the svarajati the sāhitya has more words than in the sāhitya of a gīta. To enable the student to become familiar with a sāhitya consisting of many words rendered to proper music and in accurate time, is

perhaps the motive behind these technical forms. For instance, the svarajati in Ānandabhairavi rāga in Ādi tāla with the opening sāhitya 'Rāvē maguva' is practised as a technical piece and not sung in the concerts.

Where as the singing of svarajatis of S'yāma S'āstri in concerts of art music is optional, the dance svarajatis are indispensable items in the bharata nātya concerts. A list of few svarajatis is given below :

	Beginning words	Rāga	Tāla	Composer
1.	Sāmininne	Husēni	Ādi	Vīrabhadrayya
2.	Moḍiseyame-ragadani	Mōhana	Tis'ra-laghu	,,
3.	Sāmininnukori	S'uddha sāveri	Khaṇḍa-laghu	,,
4.	Emāyalāḍirā	Huseni	Tis'ra-laghu	,,
5.	Emandayānarā	,,	,,	Melaṭṭur Veṅkataramaṇa Bhāgavatar & Ādippayya.
6.	Yomasavelagala	,,	,,	In praise of S'ivāji, Author unknown.
7.	Ipuḍaina daya	Toḍi	,,	Unknown.
8.	Sāminipai	Ānanda bhairavi	,,	In praise of S'ivāji.
9.	S'rī Sulalita Bosalabdhi (Sallām Svarajati)	Moha-nam	Ādi	In praise of Tulaja.

	Beginning words	Rāga	Tāla	Composer
10.	Emaguvabōdhi-ñcēnura	Punnā-gavarāli	Ādi	In praise of Mallarji
11.	Mā mohalāgiri-mīrude (Tamil)	Khamās	Rūpaka	Subbarāma Dīkṣitar and Kaḍigai Nama-s'ivāya pulavar.
12.	Rāve maguva	Ānanda bhairavi	Ādi	—
13.	Rāvē himagiri	Toḍi	Ādi	Syāmā S'āstrī
14.	Kāmakṣi anudi-namu	Bhairavi	Cāpu	"
15.	Kāmākṣi Nīpada yugamu	Yadukula kāmbhoji	"	"
16.	Gopāla	Dhanyās'i	Ādi	Tanjore Quartette.
17.	Sāmi nī ramma nave	Aṭāṇā	Rūpaka	"
18.	Sāmiki	Toḍi	Rūpaka	"
19.	Sarojākṣi	Yadukula kāmbhoji	Rūpaka	"
20.	Sadaya ika	Cakra-vākam	Ādi	"
21.	Sāmi en mēl (Tamil)	"	Rūpaka	"
22.	Kāna āvalānen (Tamil)	Kāmbhoji	"	"
23.	Rāma nā moraliñcera	Hari-kāmbhoji	"	Wālājāpeṭ Veṅ-kaṭaramaṇa Bhāgavatar
24.	Sāmbas'ivāya-nave	Khamās	Ādi	Chinnikṛṣṇa dāsa

Jatisvara :

With the emergence of dance concerts (i.e. bharata nāṭyam), special compositions to be utilised in them such as jatisvara, padavarṇa etc., came to be composed. The earliest available jatisvaras are those of the Tanjore quartette who were responsible for systematising the dance concert programme.

The jatisvara[9] resembles the svarajati in form but has no sāhitya. Though it is essentially a dance form and occupies an indispensable place in bharata nāṭyam recitals, the students of art music are taught this piece on account of the fine rhythmic setting of the piece.

The names of the two musical forms, jatisvara and svarajati as such point out to the employment of sollukaṭṭus or jatis in them. The history of these two forms may be traced to the vādya and nṛtya prabandhas explained at great length in *S'aṅgīta Ratnākara* and other treatises. Pāṭa, which is one of the indispensable aṅgas of these prabandhās are used in dance items. By pāṭa, is meant the sounds of stringed, wind and percussion instruments. As already noted, the pāṭas have been classified as hasta pāṭa, muraja pāṭa, s'uddha and mis'ra pāṭās. In the gīta prabandha, pāṭa or jati is found in one section such as ābhoga or as a part of anyone of the four sections of the prabandhas. For example, in the Harṣavardhana prabandha, the Udgrāha section is made up of words and biruda, while Dhruva is constituted of svara and pāṭa. In the Kaivāra prabandha, Udgrāha and Dhruva are fully constituted of jatis while sāhitya is present in the ābhoga. Haripāladeva's sapta vādya prabandhas are more of nṛtya prabandhās. The first item which commences the nāṭya is the puṣpapuṭa

nṛtya and herein the dance is accompanied by the music of the instruments such as maddhaḷa, kāhala, karaṭika and yavanika. The offering of pūja to the gods is done with feet and hands executing attractive movements to the accompaniment of the music of the jatis. It is the puṣpapuṭa prabandha or the instrumental prelude to this puṣpāñjali that became the alāru or alārippu. The puṣpāñjali may be identified as the abridged form of the ancient pūrvaraṅga of Bharatā's stage which was itself an elaborate item.

The ancient prototype of the term 'jati' may be found in the s'uṣkāṣaras of Bharata, which constitute the nirgīta of his dramatic representation. The rendering of bhāva abhinaya to the music of gēyapada coupled with the recitation of jatis has also been found in dance sequences mentioned in *Saṅgīta Muktāvali* and *Saṅgīta Dāmodara*. The earlier counterpart of our jatisvara is the 'yati nṛtya' which is a kind of dance sequence. It is believed that the jati is only a dēs'i variant or an apabhramsa of the term 'yati' (यति) which means the rhythmic pattern denoted by the solkaṭṭus. It may be understood as a rhythmic sequence expressed in terms of jatis or suṣkā akṣaras, arranged in accordance with a 'fixed point pause'.[1] According to Dāmodara,[2] yati represents the vādya akṣara such as taṭṭa taṭṭathā didhi etc.

तत्त तत्तथा दीधिकिटकथो तकिट तकिट धिकिट·········
थै तति थै थै etc. इति यति नृत्यम्

The yati is dance to the accompaniment of a musical piece composed of beautiful and attractive combinations of

1. *Saṅgīta Dāmodara*—Dance Chap. p. 207.
2. *Ibid.*

instrumental sounds, characterised by well-measured pauses of virāma.

S'āringadēva describes a vādya prabandha named yati, which is made up of sequences of kūṭavarṇas, arranged in beautiful pauses. This is also known as 'jakka'. The khaṇḍa yati which is one of the sapta vādya prabandhas of Haripāla, is a combination of instrumental sounds emanating from stringed, wind or percussion instruments rendered in druta, madhya and vilambita laya. It is probable that the music of yati nṛtya survives in the musical forms viz., jatisvara and dance svarajati. The 'rāgavākyānuga yati nṛtya'[1] i.e., the yati nṛtya to the accompaniment of music of rāgas may be identified as the earlier counterpart of the jatisvara. When the element of rāga is absent it is called the 's'uddhayati'. When the musical setting is introduced for the rhythmic sequences, it is the jatisvara. In a jatisvara, the sāhitya is entirely absent and consists of only svaras and jatis. The groupings of jati are composed first and the svara groupings are set according to the jatis afterwards. The jatisvaras were originally known as 'svara pallavi'.[2] Svarapallavis are available in Vizianagaram manuscripts.[3] Though the jatis as such are not used in later svarajatis, beautiful tīrmānas in three degrees of speed are used while performing it as a dance item.

In the course of her long history, the art of dance has evolved many dance forms which are highly interesting from the musical standpoint. The jatisvara must have had

1. *Saṅgīta Mukutāvali*, p. 39 Nṛttādhyāya.
2. Music Academy Journal, 1065, O. 106—Also *Saṅgīta Kalpadruma* by Dr. L. Muthia Bhāgavatar.
3. *Ibid* Vol. XXIII, p. 153,

its existence originally as an item of dance with profusion of jatis. A replacement of the jatis by solfa syllables must have led to the modern jatisvaras devoid of the rhythmic syllables. In recent times, sāhitya is introduced into jatisvara and Rāra vēṇugōpābāla is an instance in point.

Though jatis as such are absent in the jatisvara of present day music, yet the variegated rhythmic patterns suggestive of the progressions like tisram, mis'ram, khaṇḍa, sankīrṇa have been emphasised by the sequence of svaras. The svaras in this are more of an aid to the remembrance of the important pattern and the sequence of the rhythmic construction of the jatisvara.

Varṇa :

It is true that the highly alluring nature of Karnatic music is greatly due to the presence of beautiful compositions like kṛti, pada, tillānā, jāvali, varṇa, rāgamālikā, svarajati and others which represent perfect expositions of our rāgas. With the emergence of these compositions, the importance of rāga and its individuality came to be fully realised in Karnatic music. Thus the attempt at picturisation of the rāga swarūpa in its different aspects, led to the brilliant output of highly artistic forms of expression during the last few centuries. These compositions form the real substance of our music. The divine and most beautiful form of the rāga, the soul of our music, can be perceived and experienced through the medium of such musical compositions.

Of the many examples of 'rāga forms', the varṇa happens to be outstanding in significance. It is the finest example of a composition that the musical imagination of our vāggēyakāras has produced. It is perhaps only in

South Indian Music, is found such a scholarly musical form having a beautiful blend of technical and melodic aspects in its structure.

Literally the term varṇa signifies letters or akṣaras. The melodic movement or gānakriyā is known as varṇa. There are four kinds of tonal movements. The stāyī varṇa is the progression of the same svara. Ārohi varṇa refers to the movement of the svaras in the ascent, while avarohī is the progression of svaras in the descent. The sañcārī varṇa is a combination of the above triple movement. The sañcāras in a rāga are constituted of the various movements of the svaras (गानक्रिया) in that rāga. The name of the musical form, 'varṇa' seems significant as it includes in its structure, all the possible sañcāras of the rāga in which it is composed. Further the definition of the rāga as being constitued of the four varnas, emphasises the significance of the concept of varṇa in music.

चतुर्णामपि वर्णानां यो रागः शोभनो भवेत् ।
स सर्वो दृश्यते येषु तेन रागा इति स्मृताः ॥

Without movement in pitch, no music is at all possible.[1]

Varṇa connoting a regular musical and dance composition with specific characteristics, seems to be of a later origin. References to a medieval prabandha, known as varṇa, and vādya prabandhas employing śuddha and kūṭa varṇas are available. varṇa is also the name of a tāla. The prabandha set in the varṇa tāḷa, and named after the tāḷa belongs to the bhāvanī jāti variety. The varṇa tāḷa is of three kinds, as tiśram, miśram and caturaśram. These are some of the earlier usages of the term.

1. *Saṅgīta Ratnākara* Chap. II com. by Simhabhūpāla—p. 6—Slo. 6.

The varṇas as understood at present, are highly conspicuous not only by their form and structure but also from the musical and functional points of view. It is a musical form of fundamental importance both to the dancer and the musician. It was customary in the past to start the concerts of art music with the varṇas, owing to the presence of scholarly and dignified music in them. Whereas the pada varṇa happens to be the central item of a bharata nāṭya programme and represents its climax, the singing of tāna varṇa, has become obligatory in art musical concerts. As a musical form belonging to the realm of abhyāsa gāna, the varṇa stands unparalleled.

The varṇa may be studied as an art musical form with technical and melodic values and also as a dance musical form.

The varṇa represents the most highly evolved of the technical pieces taught to the students of art music. It is a digest of all the earlier exercises and presents a summing up, forming a prelude as it were, to the next stage of highly melodic compositions. The musical structure of the varṇa includes rakti prayogas, the conceivable turns of melodic expression of the rāga, the characteristic gamakas and in short, a descriptive picture of the rāga in its entirety is embedded in this unique and scholarly composition.

The pūrvāṅga half of the varṇa comprising pallavi, anupallavi and muktāyi svara, seems to have a special significance. The sāhitya of the pallavi and anupallavi is characterised by few words and a profusion of vowel extensions, and serves to bring out the melodic svarūpa of

the rāga in bold relief. The uttarāṅga half consists of ettugaḍa pallavi or caraṇa and ettugaḍa svaras. The latter may be taken as proper guides for the development of kalpana svaras. Since it contains all the essential gamakas and the relevent permutation and combination of svaras essential in the singing of highly melodic compositions, the varṇas are necessarily learnt before taking a course in kṛti compositions. A good mastery of the varṇa technique and style of singing them with accuracy not only strengthens the rhythmic foundation, and provides a fuller picture of the rāga, but also improves the technique of singing. No other composition serves to improve the finger technique of an instrumentalist so remarkably as the practice of varṇa in three degrees of speed. As an ideal composition capable of training the voice, the varṇa is superb. The existence of a large number of varṇas, also justifies the unique distinction of these compositions.

In the concerts of art music, the singing of varṇa at the commencement helps the singer to warm up first before proceeding to the concert proper. The 'mela prāpti, or the necessary musical atmosphere is evoked right at the beginning by the rendering of a varṇa, in which is found a comprehensive treatment of rāga, rhythm, and sāhitya. Since the singing of varṇas necessitates the studied and careful excercise of the vocal chords, the voice becomes flexible and hence suitable for the artistic execution of other items in the concert. It is true that singing more so playing a varṇa in three degrees of speed accurately, is considered as an acid test to rhythmic precision and musicianship of the performer. The varṇas, in short are great aids in preparing the singer to handle the melodic compositions successfully.

Dance musical forms are always examples of fine art musical forms and varṇa is ranked along with melodic forms on account of its aesthetic value. It is an excellent dance form and especially the padavarṇa happens to be the most enthralling and the long awaited item in a dance concert programme. These are learnt with much care and assiduity. Being the longest and the most complex of the dance pieces, the dancer has abundant scope for displaying her rhythmic talents at best in harmony with abhinaya. The pada varṇa represents a fine syncronisation of bhāva, rāga and tāla. The dancer interprets this most important item with her feet dancing to the aḍavu jatis (i.e., the rhythmic units), the hand movements gesticulating the meaning through set mudras, while the feeling is portrayed by the sātvika abhinaya (subtle facial expressions). The introduction of tīrmānas at the end, gives an interesting finish to the pieces. A pada varṇa gives delightful scope for musical expression and is a profusion of dance sequences, punctuated with beautiful and variegated abhinaya.

Of the two types of varṇas, the tāna varṇas and cauka varṇas are sung in art musical concerts, while the cauka varṇas alone figure in the bharata nāṭya performances.

Tāna–Varṇas :

Tāna-varṇas were perhaps earlier than pada-varṇas. The term tāna signifies singing rāga ālāpa in madhyama-kālā or medium tempo. As early as the beginnings of the 18th century, tāna singing had become popular and a number of set tānas came to be composed for defining the lakṣaṇa of many rāgas. The tāna-varṇas were probably developed along these lines. They are perhaps even so called because of the employment of such 'tāna' pattern of

svaras in its musical setting and the madhyama kāla tempo of singing the piece. It is to be observed that tāna-varṇas are always intended to be sung in madhyamakāla and durita kāla i.e., medium and fast degrees of speed. Since the tāna-varṇa happens to be a set composition in a fixed medium tempo, the introduction of melodic variation in its musical themes, is generally not resorted to.

A perusal of the tāna-varṇas that have come into existence during the last few centuries suggests the following classifications which seem highly significant:

1 (a) Tāna-varṇas having sāhitya for all the sections viz., pallavi, anupallavi, muktāyi svara, caraṇa and ettugaḍa svaras.

(b) Those varṇas wherein the sāhitya is present only for pallavi, anupallavi and caraṇa.

II. According to their utility, tāna-varṇas may also be referred to as:

(a) Those that are suitable for being rendered in concerts;

(b) Those that are examples of practice pieces. Usually tāna-varṇas with a simple musical structure are taught to the students of music in the initial stages. The difficult and advanced types of tāna-varṇas having a complex musical structure are rendered generally at the commencement of art musical concerts.

III. According to the presence of aṅgas or section, tāna-varṇas may be spoken of as:

(a) Those wherein the supplementary section called anubanddham is present and

(b) Those wherein the anubandha is absent.

It is to be accepted at the outset that the sāhitya plays a less significant role in tāna varṇas. It is only a means to the singing of the tāna pattern of svaras, which characterises the dhātu of the piece. The introduction of many words also into the sāhitya of tāna varṇa, would present an impediment in the easy execution of the musical setting. This necessitates the use of fewer words in the mātu of the piece. Generally in tāna-varṇas, sāhitya is found for the pallavi, anupallavi and caraṇa sections only. The utility of sāhitya for all the aṅgas of a tāna-varṇa rather presented considerable difficulty in emphasising the tāna progression of svaras and the madhyakāla tempo of the dhātu. Hence the idea of introducing sāhitya for all the aṅgas of tāna-varṇas was perhaps given up later. Vāggēyakāras like Paṭṇam Subrahmaṇya Iyer, Pallavi Gōpāla Iyer, Vīṇā Kuppayyar, Tiruvoṭriyūr Tyāga Iyer and others have composed tāna-varṇas without sāhitya for the muktāyi svara and eṭṭugaḍa svara sections.

It is interesting to note that examples of tāna-varṇas having sāhitya for all the aṅgas are also available. The following illustrations are useful here.

1. Sa ri ga dā ni:

A tāna varṇa in Mōhana rāga, ādi tāla composed by Gōvindasāmayya, who was supposed to have lived before Pacimiriyam Ādiyappayya. It is a beautiful varṇa with svarākṣara beauties and has sāhitya for all the aṅgas.

2. Ninnukōri:

A tāna-varna in Pūrvikalyāṇirāga, aṭa tāla, composed by Soṇṭi Veṅkaṭasubbayya. It has sāhitya for the muktāyi

svara and ettugaḍa svara section also. Anubandha section is not present here.

3. Śrī Rājivākṣādi:

It is a varṇa by Subbarāma Dīkṣitar in Edukula-kāmboji rāga, aṭa tāḷa, with sāhitya for the entire piece. Subbarāma Dīkṣitar is the author of tāna-varnas with sāhitya for all the sections.

The uttarāṅga section of a varṇa comprising the ettugaḍa pallavi (i.e., caraṇa) has an addition of four or five ciṭṭasvara passages (i.e., ettugaḍa svaras). We are not able to assign any reason for their being called as ettugaḍa-svaras. Each ettugaḍa svara passage is a set svara permutation and combination. It is concluded by coming round to the caraṇa which functions both as the point of start (udgrāha) and conclusion (nyāsa or muktāyi). Thus the caraṇa of a varṇa has come to be significantly called ettugaḍa pallavi, i.e., the pallavi that begins and concludes with the ettugaḍa svara section.

The presence of an additional appendage of svara-sāhitya called anubandha at the end of last ettugaḍa svara is found in the earlier varṇas. In order to serve as connecting link between the pūrvāṅga and uttarāṅga sections of the varṇa and also to aid in the completion of the meaning of the whole piece, the anubandhas were perhaps introduced. In view of the little musical contribution of the anubandhas they were gradually given up in the varṇa composed by Vīna Kuppayyar and his son. S'rī Tyāgarāja's Ārabhī pañcaratna, compares well with the varṇa provided with an anubandha.

The following are the examples of varṇas *wherein the additional section, anubandha is present*:

1. *Nenaruñciyai yēlukora:* Bilahari rāga - ata tāḷa. A tāna varṇa by Soṇṭi Veṅkaṭasubbayya, the father of Soṇṭi Veṅkaṭaramaṇayya (guru of S'rī Tyāgarāja), in praise of king Tulaja I has the anubandha. It has sāhitya only for pallavi, anupallavi and caraṇa.

2. *Viribōṇi:* Bhairavi rāga - ata tāḷa by tāna varṇa. Mārgadars'i Pachimiriyam Ādiyappayya has the anubandha section.

3. *S'rī S'rī Mahārāja:* ata tāḷa - A tāna varṇa by Subbarāma Dīkṣitar has anubandha as well as sāhitya for the whole piece.

4. *Inta mōdi:* Darbār - aṭa tāla composed by Subbarāma Dikṣitar with an anubandha section.

5. *Vārijākṣani:* Sahāna - aṭa tala composed by Subbarāma Dikṣitar consists of anubandha. The author has to his credit a number of tāna varṇas with the additional anubandha section.

The following are a few examples of varṇas *without the anubandha section*:

1. *Intacālamuseya:* Kāmbhoji rāga - aṭa tala. A tāna-varṇa by Pallavi Gopālayya.

2. *Ninnukori:* Pūrvikalyāni - aṭa tala by Soṇṭi Veṅkaṭasubbayya.

3. *Vanajākṣi:* Kalyāṇi - aṭa by Pallavi Gopālayya.

4. *Pandamelanāsāmi:* Ānandabhairavi ạdi Tanjore Quartette.

5. *Calamēla :*[1] S'aṅkarābharaṇa - Khaṇḍa aṭa composed by Mahārājā Svāti Tirunāḷ has sāhitya for the entire piece but is devoid of anubandham.

6. *Sarasijanābha :*[2] Kāmboji - Khaṇḍa aṭa by Mahārājā Svāti Tirunāḷ. Anubandhas are not usually present in cauka varṇas and in those of Paṭṇam Subrahmaṇya Iyer, Vīṇā Kuppayyar, Tiruvoṭriyūr Tyāgayyar and others.

Rāgamālikā Varṇas:

Paṭṇam Subrahmaṇya Iyer's navarāgamālikā varṇa, 'valaci' is well known. This has separate rāgas each for pallavi, anupallavi, muktāyi svara section, caraṇa and each of the eṭṭugaḍa svaras. S'vāti Tirunāḷ has composed a beautiful pada varṇa 'Sumasāyaka'[3] in Karṇāṭaka Kāpi raga, Rūpaka tāla, wherein the last eṭṭugaḍa svara passage in two āvartas, is set in Kalyāṇi, Khamās, Vasantā and Mohanam. The latter half of the last āvarta is set in Kāpi rāga.

The varṇa 'Nīrajākṣuḍā' in Bhairavi rāga, Rūpaka tāla was composed by Vaḍivēlu, the leading court musician in praise of S'vāti Tirunāḷ. Here the last eṭṭugaḍa svara is a rāgamālikā in Kalyāṇi, Kāmbhoji, Kāpi, and Mohanam. The muktāyi svara has sāhitya whereas it is absent in the eṭṭugaḍa svara. Since the latter part of the last avarta is in Bhairavi, it is to be noted that the piece is concluded in the pallavi in Bhairavi rāga.

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1 & 2. These two have been ascribed to the authorship of Vaḍivēlu in '*Tañjai Peruvuḍaiyān Pērisai*'.

3. Vaḍivēlu has to his credit the duplicate Telugu Sāhitya, viz., 'Sarasālanu', having the identical dhātu.

The idea of a varṇa with a rāgamālikā eṭṭugaḍa svaras has also been adopted by eminent composers, who have enriched our repertoire by novel and compound musical forms.

The employment of shorter tālas like cāpu and rūpaka tālas in cauka-varṇas and of aṭa and adi tālas in tāna-varṇas is highly significant. The choice of the tāla depends upon the rhythmic structure of the dhātu of the varṇa.

Cauka-varṇās:

As the name of this type of varṇa signifies, these are to be sung in slow tempo i.e., vilamba or cauka kāla and are easily distinguishable from the tānā varṇas, rendered in madhyamakāla tempo. Generally the entire varṇa has sāhitya. The presence of words for the muktāyī svara passage and eṭṭugaḍa svara sections in the cauka varṇa has made it a fine piece of dance music providing elaborate scope for footwork and exquisite abhinaya. The cauka-varṇa came to be known as pada-varṇa probably due to the following factors:

(1) The presence of sāhitya for all the aṅgās of the varṇa.

(2) The essentially slow music of the cauka varṇa resembles that of the pada composition and is intended to give sufficient scope for abhinaya as well as nṛtta.

Due to the slow tempo of musical execution, a descriptive exposition of the rāga as in pada is possible in pada varṇa also. The pada-varṇa is conceived in such a manner that both nṛtta and nṛtya find equal and balanced

expression through beautiful music. Ample scope for variety of musical expression is present. The sāhitya or words of this varṇa are repeated many times allowing attractive variations in the musical theme, while the imaginative dancer translates the interpretative portions through variegated and fascinating abhinaya. One remarkable feature of the pada-varṇa is that the cauka-kāla is the constant tempo throughout the song, and the piece is never rendered in the other degrees of speed. Here it differs from the svarajati composition in which the caraṇa and the caraṇa svaras are usually rendered in a comparatively faster tempo.

It is the characteristic musical treatment of the sāhitya in relation to the rhythmic conception in a pada-varna that serves to distinguish it from the tāna varṇa.

The mātu of a padavarṇa is composed of words, svara and pāṭa or solkaṭṭu. According to dance tradition the song opens with pure dance sequences followed by interpretation of the sāhitya through gestures. The pallavi of the varṇa is followed by a passage of ciṭṭasvara provided with sāhitya and solkaṭṭu. The anupallavi is set in not less than four āvartas and is succeeded by a sequence of ciṭṭa svara with sāhitya and solkaṭṭu.

The muktāyi svara and its sāhitya occurring at the end of anupallavi is a conspicous anga of the varṇa. It is again only a ciṭṭasvara passage but is styled muktāyi ciṭṭasvara. Muktāyi is famous as one of the important stages of the rāga ālāpana paddhati. Further, the aṅgās of a vādya prabandha have been referred to as lahari, antari, eḍuppu and muktāyi. Muktāyi ordinarily signifies

the conclusion and the muktāyi svara passage aptly gives a finish to the purvānga section of the varṇa.

The caraṇa is known as ettugaḍai. In the old sampradāya, the ettugaḍa caraṇa is begun only after singing a passage of svara which forms an introduction to the same. The ettugaḍa svaras in 2, 4 and 8 āvartas follow in an attractive sequence, each concluding in the ettugaḍa-pallavi. The theme of the sāhitya may either be devotional, erotic or praise of a patron. Plenty of scope is thus available for the alternate occurrence of svara and sāhitya on the one hand, and pure nṛtta and abhinaya on the other hand. Whenever the svara portion is sung, the dancer executes pure dance sequences. She interprets the import of the sāhitya by means of gestures.

In the tāna-varṇa, excepting the pallavi, anupallavi, and caraṇa, the ramaining aṅgās are rendered as svara passages. Only the sāhitya portion is sung for the pallavi, anupallavi and caraṇa. But in the pada-varṇa, both the svara passage and the respective sāhitya for all the aṅgās are to be sung.

Just as tāna-varṇas with sāhitya for all the sections exist, cauka varṇas without sāhitya for the muktāyi svara passage and eṭṭugaḍa svaras are also available. They are as follows:-

1. *Rammanave*: A beautiful cauka-varṇa by Rāmasvāmi Dīkṣitar in Hindola rāga and aṭa tāla has sāhitya only for pallavi, anupallavi and caraṇa sections.

2. *Valaci vacinānura*: A cauka varṇa by Rāmasvāmi Dīkṣitar in Hindolavasanta rāga and Rūpaka tāla without

sāhitya for the sections, viz., muktāyisvara and ettugaḍa svaras.

3. *Rūpamujūci:* A fine cauka-varṇa by Muttusvāmi Dīkṣitar in Tōḍi rāga and ādi tāla. Sāhitya is present only for pallavi, anupallavi and caraṇa sections.

4. *Dayajūḍa velayuni:* A varṇa composed by Melaṭṭūr Vīrabhadrayya in Husēni rāga, ādi Tāla, has sāhitya for the entire composition.

It is to be noted that the cauka varṇa in S'rīrañjani rāga, ādi Tāla, "Sāmininnekori" by Rāmasvāmi Dīkṣitar has sāhitya for all angas.

The earliest composer of this musical form happens to be Melaṭṭūr Vīrabhadrayya. The idea of a musical composition with sāhitya for all the aṅgas was probably suggested by the Husēni svarajati. It is possible to trace the dance-varṇas to the same.

The period immediately preceding the Trinity, saw eminent composers of illustrious varṇas. From a critical study of the manuscript material it is now learnt that Vīrabhadrayya, the celebrated guru of Rāmasvāmi Dīkṣitar, was also the earliest composer of varṇas. Rāmasvāmi Dīkṣitar was a celebrated composer of tāna and pada-varṇas. Sonṭi Veṅkaṭasubbayya, the father of Sonṭi Veṅkataramaṇayya, has composed two attractive varṇas with anubandhas. Pacimiriyam Ādiyappayya is hailed as the tāna-varṇa Mārgadars'i and rose to immortality by the classic varṇa in Bhairavi. Gōvinda sāmayya, who is said to have flourished before Ādiyappayya was a notable composer of varṇas. Excepting the saint composer of Tiruvaiyāru, his two great contemporaties have composed varṇas. Gaṅgaimuttu

Naṭṭuvanār, Subbarāya Naṭṭuvanār and Tanjore Quartette produced many an excellent pada-varṇa for being utilised in bharata-nāṭyam programme. Later, Paṭṇam Subrahamaṇia Iyer and Vīṇā Kuppayyar, Pallavi Doraisvāmi Iyer and others took special delight in composing varṇas in rare and uncommon rāgas also. The *pallavi Svarakalpavalli* and *Saṅgīta Ratnāvali* gave those of Kuppayyar and Tiruvoṭriyūr Tyāga Iyer in lucid notation.

Some of the varṇas and their composers are furnished below:

	Beginning words	Rāga	Tāla	Composer
1.	Entavancana jesane	Ānandabhiravi	Ādi	Vīrabhadrayya
2.	Dayajūduvale	Husēni	Ādi	,,
3.	Aluganela	Kannaḍa	Aṭa	,,
4.	Valapu nanu jese	Tōḍi	Aṭa	,,
5.	Sāmi karmamētu sētura	Sāraṅga	Aṭa	Rāmasvāmi Dīkṣitar
6.	Sāmi ninnukōri	S'rīrañjani	Ādi	,,
7.	Sariga dāni	Toḍi		,,
8.	Valaci vaccinānura	Hindola-Vasanta	Rupaka	,,
9.	Rammanave Tyāgarājasvāmi	Hindola	Aṭa	,,
10.	Ela nanneccu	Pūrṇacandrika	Rūpaka	,,

	Beginning words	Rāga	Tāla	Composer
11.	Ra rūpuseyaka	S'aṅkarā-bharaṇa	Ādi	Rāmasvāmi Dīkṣitar
12.	Sarasvati nī	Begaḍa	Tripuṭa	,,
13.	Viriboṇi	Bhairavi	Aṭa	Paoimiriyam Ādiyappayya
14.	Elāgu tāludu-namma	Ānanda-bhairavi	Aṭa	Melaṭṭur Veṅkaṭarama S'āstri.
15.	Nenaruñoi yelu kora	Bilahari	Aṭa	Sɔṇṭi Veṅkaṭa Subbayya
16.	Ninnekōri	Pūrvikalyāṇi	Aṭa	,,
17.	Sarigadāni	Mōhana	Āli	Gɔvindasā-mayya
18.	Rupamujūoi	Toḍi	Ādi	Muttusvāmi Dīkṣitar
19.	Sāmi nīram-manave	Ānanda-bhairavi	Aṭa	S'yāmā Sāstri
20.	Sarasījamukhi	Ārabhi	Ādi	Pallavi Doraisvāmi
21.	Ninnukori	Mohana	Ādi	,,
22.	Kanakāṅgi	Tōdi	Aṭa	Pallavi Gopālayya
23.	Vanajākṣi	Kalyāṇi		,,
24.	Intaoāla	Kāmbōji	Aṭa	,,
25.	Vanajākṣi ro	S'aṅkarā-bharaṇa	Rūpaka	In praise of Pratāpa Simha

	Beginning words	Rāga	Tāla	Composer
26.	Sumasāyaka vidura	Kāpi	"	Svāti Tirunal
27.	Cala mela	S'aṅkarā-bharaṇa	Aṭa	Svāti Tirunal
28.	Vārijakṣi ni	Sahāna	Aṭa	Subbarāma Dikṣitar
29.	Intamoḍi	Darbār	Aṭa	"
30.	Sāmi yentani	Suraṭi	Ādi	"
31.	Vanajākṣa	Rītigaula	Aṭa	Vīṇā Kupp-ayyar[1]
32.	Celimikori	Gaula	Ādi	"
33.	Inta cālamu	Begada	Ādi	"
34.	Ninne kori	Kannaḍa	Ādi	Tiruvoṭriyūr Tyāgayya[1]
35.	Intaprāyamugā	"	Aṭa	Iyāsvāmi Naṭṭuvanār (Disciple of Muttusvami Dīkṣitar)
36.	Ninnukōri	Vasanta	Ādi	Pedda Siṅga-rācarlu
37.	Pantamela nāsāmi	Ānanda-bhairavi	Aṭa	Tanjore Quartette
38.	Nīsāṭi dora nīvani	Bhairavi	Rūpakam	

1. Their varṇas are published in *Saṅgita Ratnāvali and Pallavi Svara-kalpavalli.*

	Beginning words	Rāga	Tāla	Composer
39.	Sadaya vala-citirā	Kāpi	„	„ (Ponnayya)
40.	Nīvaṇṭi	Kamalāma-nohari	Rūpakam	Tanjore Quartette[1] (Ponnayya)
41.	Sāmīgane	Nāṭakuriñji	Ādi	„
42.	Samukhamu	Nāṭa		„
43.	Intacalamu	Suruṭi	Caturaśra	„
44.	Sāraṅga nayanaro	Sāraṅga	Rūpaka	„
45.	Valaci vacci[2]	Saurāṣṭra	Aṭa	„
46.	Ēra nāpai	Tōdi	Ādi	Paṭṇam Subrahmanya Iyer
47.	Palumāru	Nāṭa	„	„
48.	Ērā nāpai	Mukhāri	„	„
49.	Īvirahametula nortune	Nīlāmbari	Aṭa	„
50.	S'ri Kama-lāmbā	Manohari	Ādi	Rāmasvāmi Dīkṣitar
51.	Mamataredic-cene	S'uddha sāveri	Ādi	Padavarnas played by the temple-

1. Pallavi Svarakalpavalli.

2. The varṇas of Tanjore quartette are published in *Tañjai Peruvuḍaiyan Periśai.*

	Beginning words	Raga	Tāla	Composer
52.	Ninne cāla naṁmiti	Māḷavagauḷa	Ādi	nagasvarakaras in Tiruvārūr Tyāgarāja temple.[1]
53.	Cālanammina-cana	Erukula Kāmbhoji	Ādi	Pañcāpakeśa Bhāgavatar.
54.	Intaluka cesite	Nāṭakuriñji	Aṭa	Kuppusāmayya
55.	Nivedikkani	Sāveri	Aṭa	Tirunelveli Veṅgu Bhāgavatar.
56.	Celavalaciyun-nadirā	Maṇiraṅgu	Tiśra eka	Pallavi Śeṣa Iyer.
57.	Paṅkajākṣipai	Kambhōji	Ādi	Rāmasvāmi Śivan.

Pada (पद). The origin and development of this dance musical form is rather well-known. The idea of conceiving god as the nāyaka and the human soul as the nāyikā in quest of nāyaka - the Paramātmā is as old as the vedas and is treated in the wide literature of the past dedicated to Lord Kṛṣṇa such as the *Bhāgavata* and *Gita Govinda*. The theme of madhura bhakti is found again in Māṇikka Vāsagar's *Tirukkōvai*, *Tiruvāsagam*, Āṇḍāl's *Tiruppāvai* and *Nālāyira Divya Prabandham*. While the theme was nurtured by the Śaivite and Vaiṣṇavite saints in the south

1. Music Academy Journal p. 183—1962.

it was given fresh impetus in the North by Srī Kṛṣṇa Caitanya who inaugurated the Kṛṣṇa cult there. In the field of music, the theme of madhurabhakti reached its perfection in the pada composition of Kṣetrayya.[1]

Before pada came to denote the particular type of composition is understood at present, characterised by the sāhitya with dual interpretation and slow music suitable for abhinaya, it was used in a generic sense. Pada is literally a word, or a line of sāhitya. It is also used in an extended sense signifiying precisely songs with meaningful sāhityas. Kālidāsa used the term pada in the above sense of sāhitya. According to Veṅkaṭamakhi 'pada' which is one of the six aṅgas of a prabandha, is the line of sāhitya which describes the heroic qualities and accomplishments of the hero.[2] Further the pallavi is said to be constituted of the initial letters of pada (words), laya and vinyasa पद लय विन्यास). Of the terms which have come to signify a restricted sense may be mentioned pada, gīta, ṭhāya and alaṅkāra. Curiously enough padam is also the name of a vādya prabandha having no sāhitya.

Pada is essentially a dance form and is an admirable form for abhinaya. The music of the pada tends to be highly fascinating as it serves to enhance the loveliness of the dance. In the interpretation of the emotional content of the sāhitya, immense scope for imagination is afforded to the dancer, who displays her creative talents in full, through as many attractive and extempore mudras and gestures as possible. The relevant lines of sāhitya will be repeatedly sung by the orchestra many times as required by the dancer, everytime with attractive melodic variations on the musical

1. *Caturdaṇḍiprakāśikā* Chap. (Sl. 11-13).

theme. Music and abhinaya become inseparable, as every curve in the music of the pada is translated in the graceful movement of the body. The beautiful coordination of melody and abhinaya finds a superb consummation in this dance form.

When padas are rendered in musical concerts, the introduction of saṅgatis is out of place, in view of the slow and highly descriptive music of the piece. Since pada is more of a dance form, its musical potentialities are realised in full, only when they are heard in dance concerts, wherein the dancer eloquently interprets to the audience through her charming talents at abhinaya not only the sāhitya but also the music and its superior excellence.

As a dance form emphasising the concept of abhinaya, pada is born of Kṣetrayya's fertile imagination. They are also known as abhinaya padas. The constituent aṅgas of a pada are svara, biruda, pada and tāla. It is a tṛdhātu prabandha with pallavi, anupallavi and caraṇa. Sometimes the piece commences with anupallavi, following the prabandha style, seen in the aṣṭapadis. The emphasis is found to be equal on both sāhitya and the music. The rhythm of this composition is not very rigid due to predominence of the melody. Pāṭa or rhythmic syllabes are absent which fact ascribes the piece to the nṛtya or expressive dance.

An earlier couterpart of the pada may be identified. Of the many varieties of Elā prabhandas, the Deśa-Elā is described as a prabhanda composed in the regional languages such as Karṇāṭa, Lāṭa, Gauḍa, Āndhra and Draviḍa. These are named after the language in which they are composed. Of these, the Elā in Telugu is said to be famous for the attractive gamaka prayogas, characteristic rāga

phrases and noted for the essence of rasa and bhāva. Those in Tamil are equally pregnant with 'bhāva and rasa' but devoid of prāsa.[1] Appropriately enough the padas in Telugu and Tamil have the Elā lakṣaṇa and have become popular as illustrating the nṛtya aspect of our dance. Owing to the highly descriptive and expressive nature of the music, they are sung in art musical concerts.

Jāvali :

The latter half of the 19th century produced famous jāvali composers such as Dharmapuri Subbarāyar, Tiruppanandal Paṭṭābhirāmayya, Paṭṇam Subrahmaṇya Iyer and Tirupati Nārāyaṇasvāmi. These attractive compositions generally on erotic themes known as jāvalis, emerged about hundred years ago.

Jāvalis are highly pleasing compositions with a lilting and catchy music. They are composed in highly rakti and attractive des'ya rāgas like khamās, jhiñjoti etc. On account of the musical excellence and the lively rhythm of the pieces, they had become popular not only in the dance concerts but also with the performers of art music. As an item of dance, the jāvalis are quite welcome after the long drawn out music of the padas. The emotional content of the rāga and the erotic theme of the sahitya find an adequate expression in the abhinaya. Though the sāhitya of jāvalis deal with worldly love, yet the presence of excellent and highly attractive music in them have given them concert worthiness. It is interesting that some jāvalis have heavy music which bring out the essence of the raga in bold relief. *From the point of musical structure, they are excellent specimens of classical music.*

1. *Caturdaṇḍiprakāśikā* Ch. 9. Ślo. 464.

In the exposition of the rāga and in the portrayal of emotion jāvali is highly lyrical, whereas one gets a grand epic like treatment of the same in pada. Resembling the kṛti and daru, jāvalis have pallavi, anupallavi and a number of caraṇas. Sometimes the anupallavi is dispensed with. The caraṇas have often an identical dhātu.

With regard to the theme, these picces essentially differ from the kṛtis and the padas of Kṣetrayya, Sabhāpatayya and others. Jāvalis are mainly songs of erotic nature. Whereas padas deal with the ideas of spiritual love, treating Paramātmā as the nāyaka, the jāvalis deal with 'sāmānya prema' or worldly love and are mostly addressed to the patrons. This conception of the erotic theme serves to mark off the javalis from the padas and kṛtis.

As regards the evolution of this form, the 'jāvali' is traced to the Kannaḍa term 'jāvadi' meaning a kind of leud poetry. In Marathi "jhavali" refers 'to the gesture of the eyes in the language of love'.[1] Songs in 'ordinary love themes' were later signified by the term Jāvali. Jāvalis became very popular during the maratha rule in Tanjore. The so-called padas of Girirāja, Somakavi and other court poets in praise of the ruling patrons, happen to be the fore-runners of the javalis. Still earlier, during the period of the Nāyaks, 'darus' which were story songs, were composed in plenty for being utilised in the musical plays enacted in the royal court of Tanjore. There are in these plays, examples like tenral daru, vennila daru, manmatha daru etc., which deal with the experiences of the courtezan in love with the king, the hero of the plays.

1. Kittel's Kannaḍa—English Dictionary, p. 649.

Towards the middle of the 19th century, highly erotic darus in praise of zamindars and the royal patrons in vernaculars, came into existence. It is possible that, for the idea of the conception of worldly love, the javalis may also be traced to these darus and the śṛṅgāra padas produced by the court poets. It may be noted that Kṣetrayya has composed padas in praise of Vijayarāghava Nāyaka. The term 'jāvali' was perhaps adopted in order to distinguish the 'padas' dedicated to the kings and patrons, from those treating of Madhura Bhakti. Further, with the advent of musicians from the north into Tanjore and many of them being court vidans, Hindustani musical forms like thumri, khayāl and tarānā in attractive deśya rāgas came to be frequently performed in the maratha court at Tanjore. This led to the popularity of the Hindusthani ragas and musical forms, the introduction of musical terms and the musical instruments of the north into Tanjore. On the model of the love songs in Marathi, which became important items of court music and dance, arose a class of highly erotic songs in other languages in honour of the ruling kings of Tanjore and zamindars, using attractive deśya and rakti rāgas. Jāvali is, perhaps one of the surviving examples of the court music of Tanjore.

The jāvalis, padas and pada varṇas have been carefully preserved in dance tradition and it is true that the dancers are the custodians of these dance forms. Till recently there existed no regular publication of a collection of jāvalis,[1] though stray jāvali pieces are found in old publications of musical compositions.

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1. The Javalis—T. Brinda—Mus. Academy Publication.

Few famous jāvalis may be listed below

1.	Samayamide	Behāg	Rūpaka	Paṭṇam Subbarayar
2.	Apuḍumanasu	Khamās	Ādi	,,
3.	Marulukonnadirā	Khamās	Ādi	Ramnad S'rinivāsa Iyeṅgār.
4.	Parulannamāṭa	Kāpi	Rūpaka	Dharmapuri Subbarāyar
5.	Idi nīku	Begaḍa	Cāpu	,,
6.	Entaṭi kuluke	Kalyāṇi	Rūpaka	Paṭṭābhirāmayya
7.	Emi māyamu	Kāmbhoji	Rūpaka	,,
8.	Mohamella	Mohana	,,	,,
9.	Vagalāḍi bodhana	Behāg	Rūpaka	Tirupati Vidyala Nārāyaṇasvāmi

Tillānā.

The name of this composition is made up of the three euphonous syllables, i.e., ti lā nā. It is an attractive and lively dance musical form used in the art musical concerts and in Harikatha Kālakṣepam. Nṛtta is specialised in full in this dance form. It is a very colourful dance sequence made up of profusion of rhythmic sounds (hasta-pāṭas and Muraja pāṭas), svaras and sāhitya. On account of the captivating and catchy music, tillānās have become very popular in art musical concerts as well. Those that are used for art musical concerts seem to be slightly different from the dance tillānās, which give elaborate scope for rhythmic variations, the major part being made up of pāṭas or jatis. In a dance programme, tillānās figure after the padam. As a contrast to the long drawn out music and

leisurely abhinaya of pada, the tillānā succeds it in a sprightly manner with its quick tempo music and emphasis on the rhythmic sequences.

Regarding the history of this highly interesting and most beautiful dance musical form, it is believed that the north Indian taränā became popular as tillānā in the South during the maratha rule in Tānjore. From the historical and technical points of view, songs with pāṭas, svara and sāhitya, found in separate sections may be traced to the medieval prabandhas. For example, tripada is a tṛidhātu prabandha in which the udgrāha is made up of pāṭa, dhruva consists of biruda, while ābhoga is full of svara.[1] But the tenaka is absent here. Harivilāsa is a tṛidhātu prabandha belonging to Anandini jāthi and is made up of pada, biruda in one khaṇḍa, pāṭa in second khaṇḍa while tenaka is found in abhinaya. It is said that when Gopāla Nāyaka was forcibly taken away to the north by the Muslims as a captive, he made himself very popular by his extraodinary talents and knowledge of music. Tradition has it that Gopāla Nāyaka also taught Amīr Khusru the art of playing the citrā vīṇā which later was perfected as north Indian Sitār, and the prabandha known as 'karaṇa', which flowered as the tillānā or tarāna in the north. An analysis of the structure of the karaṇa prabandha and its eight varieties suggests the possibility of the tillānā being traced to the karaṇa prabandha. Mataṅga is the earliest historical authority to give the lakṣana of this prabandha. According to him there are two karaṇa prabandhas viz. the bandha and pada karaṇas.[2] Bandha karaṇa is made up of muraja akṣaras, svaras and set in any tāla. Pada karaṇa consists

1. *Caturdaṇḍiprakāśikā*—Prab. Chap. Śloka 151.

2. *Bṛhaddeśi*—Prabandādhyāya—Ślokas 425-426.

of hasta pāta. Govinda Dīkṣitar defines pāṭa as the sounds produced from the vīṇā, mṛdaṅga and muraja by the operation of the hands.[1]

Govinda Dīkṣitar and Veṅkaṭamakhī define the karaṇa prabandha in the following manner. It is a tṛidātu prabandha. According to the utility of svara, pāṭa bandha, biruda, pada, tenaka, citra and mixture of the above, the karaṇa prabandha is classified into nine kinds. Of these, the svara karaṇa has crowded svaras in udgrāha and dhruva section, while the ābhoga contains respetively the names of the hero and the prabandha. In the 'pāṭakaraṇa', the hastapāṭas also figure along with the svaras in the udgrāha. Bandha karaṇa is a variety in which udgrāha and dhruva have cleverly interwoven muraja pāṭas in them. The citra karaṇa is an interesting variety. Herein the udgrāha is made up of svaras and hasta pāṭa, the dhruva section makes use of the muraja pāṭa and pada. The karaṇa in which the udgrāha and dhruva consist of svaras, pāṭa and tenaka, is a case of miśrakaraṇa.

Another example of a prabandha which may be cited as the immediate ancestor of the tillānās, is seen in the kaivāḍa or kaivāra prabandha. Herein, the udgrāha and dhruva are constituted of pāṭas while the ābhoga section includes pada. The prabandha is concluded in udgrāha. It is also known as karapāṭa or the 'rhythmic sounds produced by the hand' as these are prominent in this piece.

The kaivāra prabandha in Nārāyaṇagaula rāga and maṭya tāla composed by Veṅkaṭamakhī[2] may be taken as an instance in point here. It consists of four khaṇḍas

1. *Saṅgīta Sudhā*, 'Gāna Bheda', p. 280.

2. *Saṅgīta Sampradāya Pradarśinī*—Vol. 3, p. 754.

namely the pātakhaṇḍa, jāvaḍa, ālāpakhaṇḍa, and mudrā khaṇḍa. The first opening khaṇḍa and the jāvaḍa section are made up of pāṭa or rhythmic jātis. The ālāpakhaṇḍa has few words in sāhitya and more of vowel extensions to give scope for the ālāpa or elaboration of the rāgas. The last section is the mudrā khaṇḍa, containing the mudrā of the composer and the prabandha mudrā. Towards the close of the section, two āvartas of pāṭas or jatis occur. Thus the prabandha begins and ends in pāṭa or sollukuṭṭu and may be viewed as a fore-runnber of the tillānā. Mostly in all the tillānās the commencing section or pallavi is constituted of jatis, while a passage of jatis interspersed with svaras invariably figures at the end of caraṇa. In the kaivāra prabandha in Ānandabhairavi rāga, maṭya tāla the major portion of the song consists of jatis.

From the above description of some of the prabandhas, the idea of a composition with the sections dominated by the presence of rhythmic syllables is nothing new. The name tillānā may be of a north Indian origin and we may thus suppose the tillānā composition to be a product of north and south Indian musical intelligence and had developed from the prabandhas.

The pallavi and anupallavi of a tillānā are composed of jatis while the carana has two sections, the first half consisting of sāhitya with the signature of the composer, name of the piece, while the second and the concluding half is again a passage of jatis.

Perhaps the earliest example of a tillānā with the above mentioned characteristics is to be found in Pantuvarāli rāga, Ādi tāla with Acyuta Varada mudrā and hence may be ascribed to Vīrabhadrayya.

दानितिल्लिलान तान तंदरि। नादिरि दिरिना तंदिरि दिरिनां तिल्लिलानां-दत्तिलानतिरिनां दरितिलान तिरिन्या ॥ .... एलुकोरा जिल जिल जिल मनुचुन् तमिगलिगेनु इदुगो सरसनिक इ पुड्ड। अच्युत वरदानन्तु ॥

The Marātha court at Tanjore had Hindustani musicians who were probably responsible for compositions like 'sallām daru' in Marathi, with euphonious sounds such as 'yellilām, yelām' etc.

Tillānās are excellent dance items and the Tanjore Quartette, Paṭṇam Subrahmaṇya Iyer, Kunrakkuḍi Kṛṣṇayyar and Mahā Vaidyanatha Iyer were prominent composers of Tillānās. Being the last and a lively item in a dance concert, it throws the audience into a very happy mood by employing the scintillating tīrmanas, fine abhinaya and variety of rhythmic patterns renderd in three degrees of speed. There are available a considerable number of tillānās in Marathi also and a few in Tamil like Kamba Rāmāyaṇa tillāna. Kṛṣṇasvāmi Ayya has composed a tillānā daru in Suraṭi rāga. Before the beginning of pallavi and at the end of caraṇa, a passage of jatis using tillānā syllables occurs.

SOME OF THE TILLĀNĀS COMPOSED BY CLASSICAL COMPOSERS

	Beginning words	Rāga	Tāla	Composer
1.	Dāni tillillānā	Pantuvarāli	Ādi	Vīrabhadrayya
2.	Dhim dhīm dhim tadanita	Ānanda bhairavi	not known	Svāti Tirunāl Mahārājā
3.	Dhim dhim tadara tāni	Pūrvi	Jhempaṭa	,,

	Beginning words	Rāga	Tāla	Composer
4.	Tadani udanida	Bhūpāla	,,	Tirunāl Mahārājā
5.	Kidunadigu takiṭa	Mulunjani Dhanyās'i	,,	,,
6.	Dhīm natri-dhim	Hindus-tāni Kāpi	Ādi	Ponnayya[1]
7.	Gauri nāyaka	Kānaḍa	Simhan-andana	Mahā Vaidya-nātha Iyer
8.	Jham jham tarita	Vasanta	Ādi	Pallavi S'eṣa Iyer
9.	Tanom tanana-na tirana	Pharaj	Ādi	Rāmnāḍ S'rīnivāsa Iyengar
10.	Tom tom tanana	Purṇac andrika	,,	,,
11.	Nadiri dani (Tillānādaru)	Suraṭi	,,	Kṛṣṇasvāmi Ayya
12.	Dāni tana tirana (Kambarāmā-yaṇa Tillānā)	Toḍi	,,	Kunrakkuḍi Kṛṣṇa Iyer
13.	Nadri dattim	Vasanta	,,	Kaṇṇusvāmi
14.	Dhim tarana	Hamsān-andi	,,	Muttayya Bhāgavatar

Technical forms in music:

South Indian music is rich in lakṣya comprising not only concert forms, but also systematic graded exercises and practice pieces. The importance of these compositions in enabling the students to acquire a high standard of

1. *Tañjai Peruvuḍaiyān Periśai*—Ponnayya Pillai.

proficiency in the performance of vocal music and instrumental music has been well realised. A proficiency in the technique of performance is considered essential in the rendering of classical compositions. A certain amount of voice control, requisite stamina to the voice and strength to the fingers is given by the proper training in those technical compositions (abhyāsa gāna). They have thus rightly become an indispensable part of our musical repertoire.

In addition to the art musical forms which are suitable for being sung in concerts, a profusion of well planned and graded exercises called practice pieces like alaṅkāras, gītas and ciṭṭa tāna were composed in large numbers during the last three hundred years. These compositions have fundamental lakṣaṇa value and may be called as technical forms in music.

Alaṅkāras: These are svara exercises illustrating the sapta tālas and their varieties. Usually they are sung in the Māyamālavagauḷa and a practice of the same in other rāgas is also useful to the students. Since the alaṅkāras are set in the famous sūlādi sapta tālas, they are generally known as sūlādi sapta tāla alaṅkāras. Veṅkaṭamakhī deals with these alaṅkāras in a commendable manner. The constituent aṅgas of these tālas and the mode of reckoning them for purposes of dance, vocal and instrumental music have been explained by him for the first time. Ahobala gives the technical names for the sūlādi alaṅkāras. The names of the sūlādi sapta tālas as well as their illustrations cited in the chart below, have actually come down to us intact and thus reveals the similarity in practice.

The alaṅkāras named after the sūlādi tālas.	Constituent aṅgas of the tāla	Examples	Ahobala's Technical names	Remarks
1. *Jhombaḍa*	0 0 $\|_4$ = 8 units of time.	sr-gm-pdns sn-dp-mgrs		same as the modern saraḷi variśai sung in Ādi tāla.
2. *Dhruva tāla* (a) vīṅāvādya dhruva	$\|_4$ $\|_4$ 0 $\|_4$ = 14 akṣaras	srgmgr-srgr-srgm	*Indranila*	The nāṭyadaṇḍī is the popular mode of reckoning the tāla, adopted evenby the vaiṇikas.
(b) nātyadandī dhruva	$\|_4$ 0 8=14 akṣaras	rgmpmg-rgmg-rgmp		
3. *Maṭya tāla*	0 $\|_4$ $\|_4$=10 akṣaras	sr-grsr-srgm rg-mgrg-rgmp	*Mahāvajra*	
4. *Rūpaka tāla*	0 $\|_4$=6 akṣaras	sr-srgm rg-rgmp	*Nirdōṣa*	
5. *Jhampa tāla*				
(a) nāṭya jhampa	U 0 $\|_5$=10 units of time.	srg-srsr-gm	*S'īra*	Nāṭya jhampa is considered as the ideal mode and also adopted by the vaiṇikas
(b) vāggeyakāra jhampa		rgm-rgrg-mp		
6. *Tripuṭa tāla*	0 0 $\|_3$=7 akṣaras	sr-gs-rgm	*Kōkila*	
7. *Aṭa tāla*	0 0 $\|_5$ $\|_5$= 14 akṣaras	sr–, g–, Srg ––, MM. rg—, m—, Rgm —, PP.	*Āvartam*	
8. *Eka tāla*	$\|_4$=4 akṣaras	srgm-rgmp	*Sadānanda*	This got merged with Ādi tāla

पुनःसप्त च गीतज्ञैरलङ्काराः प्रकीर्तिताः ।
इन्द्रनीलो महावज्रो निर्दोषः सीर-कोकिलौ ।
आवर्तकः सदानन्द इत्येषां लक्ष्मकथ्यते ।[1]

A study of the contents of the table, reveals however the slight modifications that came to be adopted in the present mode of executing the sapta tālas. Excepting the dhruva tāla alaṅkāra, the rest are found to commence in the druta or anudruta, which is at variance with the present mode of reckoning.

Also the mode of reckoning and the sequence of aṅgas in some of the s'ūlādi tālas seem to vary with the vocal, vaiṇika and dance tradition. The jampa tāla alaṅkāra is an instance in point. From the point of utility, it admits of two varieties namely the vāggeyakāra jampa and nāṭya jampa. Though the total number of akṣarakāla remains identical in both, the nāṭya jampa has this sequence of aṅgas : $\cup O \varphi_5 = 10$ akṣaras $(1+2+7)$ anudruta, druta and laghu s'ekhara. In the vāggeyakāra jhampa, the order is $\cup O \varphi = 10$ units of time. Nāṭya jampa is considered to be the standard of the two since it was an age of bharata nāṭya, the popular modes of reckoning the aṅgas of the tālas were recognised to suit the dance compositions. Again for the sake of rakti or sweetness in vīṇā playing, the practice of changing the sequence of laghu and druta aṅgās of the sūlādi tālās in conformity with the atīta, anāgata and same graha, seemed to have been popular during the period of Veṅkaṭamakhī. It may be pointed out incidentally, that the present mode of reckoning the Rūpaka tāla with one anudruta followed by a drutam is

1. *Saṅgita Pārijāta*—p. 33, Ślo. 266.

different from the s'āstraic sequence, i.e., the drutam followed by a caturas'ra laghu.

Originally alaṅkāras denoted attractive melodic grouping of svaras according to the stāyi, ārohī, avarohī and sañcārī varṇas. A beautiful arrangement of svaras and melodic codification of the varṇas result in idiomatic patterns of svaras in different characteristic progressions. If 'varṇa' (gāna kriyā) constitutes the very basis of melody, the alaṅkāras are fundamentally helpful in the elaboration of the melodic theme. The alaṅkāra as the term signifies is a melodic ornament and was used in this beautifying sense in the music of ancient times. Ancient and medieval writers on music have paid special attention to the topic of alaṅkāras.

रक्तिलाभः स्वरज्ञानं वर्णाङ्गानां विचित्रता ।
इति प्रयोजनान्याहुरलङ्कारनिरूपणे ॥[1]

According to Somanātha, knowledge of the svarasthāna and the attractive patterning of svaras which lend sweetness to the melody, can be easily acquired by the singing of alaṅkāras. Without the alaṅkāras the enunciation and elaboration of the rāga is not possible. The alaṅkāras were used more in the sense of melodic adornments. As many as 63 alaṅkāras like Prasannādi, Prasannādyanta, etc., have been explained in treatises. For example in the alaṅkāra called *Vistīrṇa*, the svaras are said to ascend and descend in a regular order with a pause on every note.

(e.g.) S R G M P D N S
R G M P D N Ṡ Ṙ and so on

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1. *Saṅgīta Ratnākara*—Ch. I, Section 6, Śl. 64.

Niṣkarṣa alaṅkāra: It is an alaṅkāra which resembles the janṭa varisai progression of svaras (svaras in couplets) e.g., ss, rr gg mm pp dd nn ṡṡ.

Java alaṅkāra (जव): An alaṅkāra wherein the svaras occur after the manner of gopuccha-yati pattern. In other words phrases of regularly diminishing magnitude occur :-

e.g. s r g m p d n s n d p m g r s
s r g m p d n d p m g r s
s r g m p d p m g r s...and

so on. The *Jhombaḍa tāla* is the earlier name of Ādi tāla. The jhombaḍa alaṅkāra is called (सरलि) sarali by Tulaja in his *Saṅgīta Sārāmṛta.*

The ancient alaṅkāras have not become obsolete as they are thought to be. But they have instead gone into the texture of the fabric of the various rāga forms and especially they can be felt in almost all musical compositions, art and applied, technical and melodic. Thus alaṅkāras which are defined as grouping of svaras (स्वरपरिष्कार) and a characteristic arrangement of varṇas (सविशेषेणवर्णगुम्फः) came to be regularly composed in the sulāditālas, so that these attractive patterning of svaras could be regularly learnt by rote as technical pieces. After the emergence of Māyāmālavagaula as an ideal scale for being utilised in the preliminary musical excercises, during the period of Purandara dāsa, the alaṅkāras evolved into technical pieces in this rāga and were set to the sapta tālas.

गीतोपयोगिनः सप्ततालयुक्ताः प्रदर्शिताः ।[1]

1. *Saṅgīta Pārijāta*—p. 33—Slo. 266.

Thus the alaṅkāra as understood now represents a rhythmical composition consisting of svaras patterns and set in a rāga. As preliminary excercises, the alaṅkāras initiate the student into the field of music, and enable him to be familiar with the sapta tālas, their aṅgās and sequence, contour of the rāga and so on.

Gītam :

Of the four channels, through which the rāga form is said to manifest, Gīta has been given the pride of place. This is the simplest of the musical forms and is the earliest composition to use sāhitya or words. It belongs to the sphere of abhyāsa gāna and a rich output of gītas for the illustration of the outline form of the rāgas was witnessed since the period of Purandara dāsa. He was the great composer who realised the significance of such compositions and composed the famous 'Pillāri gitās' in Malahari and other rāgās, for being taught to the beginners. These gītas do not have divisions the pallavi, anupallavi and caraṇa. They consist of two or three khaṇḍikās and each khaṇḍikā is complete in itself. During the period of Veṅkaṭamakhī a profusion of gītas came into being.

There are three types of gītās: (1) *sañcāri gīta* wherein the sāhitya is in praise of God or a great ācāryā. Many such gītās are available in rāgās like Sālaṅganāṭa, Mēcabauḷa, Nārāyaṇagauḷa, Ārdradēśī, and other uncommon rāgās, published in *Saṅgīta Sampradāya Pradarśinī.*

(2) *Janya rāga lakṣaṇa Gīta* wherein the lakṣaṇa of the rāgā is presented in the sāhitya. Usually these gītas will be in janya rāga, e.g., 'Āreśrutisvara grāma jāti' अरे श्रुतिस्वरग्रामजाति in Gauḷa rāga, and Tripuṭa tāla.

(3) *Rāgaṅgarāga lakṣaṇa gīta*, wherein there are three sections: The first section is called sūtra khaṇḍa; the sāhitya gives with the help of mnemonic letters, the s'uddha vikṛta svaras taken by the rāgāṅga rāga. The second section called upāṅga khaṇḍa enumerates a list of upāṅga janyas of the rāga. The third section called bhāṣāṅga khaṇḍa gives a list of bhāṣāṅga rāgas derived from the rāga.

(4) *Sālagasūḍa gītas*: Sūḍa is the des'ya word for gītam. The gītas are set in sālaga sūḍa tālas like Dhruva, Nissaru, Pratimaṭṭa, Haya līla, Ēkatāli, etc., and are assigned rasās also. Veṅkaṭamakhi describes the seven main sālaga sūḍa gītas and their varieties, giving details regarding the metre, tāla and rasā produced by these gītas.

The sālaga sūḍa gītas conform to the s'āstraic rules and hence s'uddha in character. Those which have modifications and represent variations in form and structure are considered chāyālaga or sālaga sūḍa gītas.

Besides sālaga sūḍa gītas, S'ārṅgadeva and Veṅkaṭamakhī expound the lakṣaṇa of the dhruva gītas, set in nine tālas, i.e., the eight sūḷādi tālas including Jhōmpaṭa and the Ragaṇa maṭya tāla. From the point of view of the name, rasā, tāla and syllables ranging from 11 to 26, as many as sixteen varieties of these Dhruva gītas have been explained in the pages of the *Caturdaṇḍi Prakās'ikā* With the rise of attractive and highly melodic composition, capable of pleasing both the heart and the intellect, the less melodic and rather inflexible compositions fell into insignificance gradually. These have been rightly replaced by the pleasing and artistic musical forms in due

course. The Dhruva gītas with all their elaborate lakṣaṇa detailed in texts naturally became less popular in gradual stages. Among the list of musical forms that became out of date in the modern period may be mentioned Dhruva gītas, sālaga sūḍa gītas, and the many varieties of prabandhas.

In general parlance gīta denotes a song sung. (गीयते इति गीतम्) and it is used in a wider sense of the term here. Another definition of gīta makes it a simple composition furnished with dhātu and mātu viz. A gīta as understood at present is a practice piece in music, having specific characteristics. A gīta has been defined as follows:

अष्टभाषापदैर्युक्तं अय्य अंवोतियैर्युतं ।
स्वररागैः प्रगायन्ति गीतमित्भिधीयते ॥

The sāhitya is constituted of expressions in eight languages and characterised by the presence of meaningless syllables like अ, आ, येय्य तीय, अंवो, इय, आरे and are to be sung in svara and a rāga. Usually these figure in the sāhitya of abhoga khaṇḍa. The simplicity of the musical theme coupled with an equally simple sāhitya, the gīta presents an easily understandable picture of the rāga. Devoid of saṅgatis and other artistic flourishes and set in common tālas, the gīta, saraḷi and alaṅkāra in a fitting and loglcai manner. The credit of having systematised musical ,teaching through these graded exercises and practice songs, goes to the great bard of Karnataka, viz. Saint Purandaradāsa.

According to the number of sections present in them, gītas may be classified as those having two khaṇḍas and

1. *Saṅgita Sampradāya Pradarśini*—Tel. Edn. 1904. Pt. I. p. 47.

three khaṇḍas : Dvikhaṇḍa (द्विखण्ड) and Trikhaṇḍa (त्रिखण्ड) Gītas.

(a) Gītas with two khaṇḍas :

Usually Udgrāha and Ābhoga khaṇḍas are present in these. Sañcaras or phrases in tāra sthāyi are seen in the ābhoga khaṇḍa. The first khaṇḍa also serves as the Dhruva khaṇḍa and madhya ṣaḍja is the nyāsa of the section.

(b) Gītas with three kbaṇḍas :

Here the gīta has the divisions into Udgrāha, Ābhoga and Mudra khaṇḍas. Besides these, two additional aṅgās known as antari and Jāvaḍa, are found in some gītas. The first khaṇḍa, i.e., Udgrāha comprised Dhruva, Antari and Jāvaḍa sections. The Antari khaṇḍa figures only in the gītās with three khaṇḍas. Jāvada is a des'ya term denoting the half section of a gīta. Antari is the one which is in the middle of two aṅgās. The second or Ābhoga khaṇḍa has again the antari section, which is present in the third or Mudra khaṇḍa of the gīta. Veṅkaṭamakhī points out in his prabandha prakaraṇa, of the identical nature of the dhātū and mātu of the Antara section present in the three khaṇḍas.

The last and Mudra khaṇḍa is mostly found to have the identical dhātu of Udgrāha khaṇḍa. But sometimes, a slight difference in the treatment of dhātus is discernible. In later gītas, this Mudra-khaṇḍa has been dispensed with due to the presence of the identical dhātu of the Udgrāha. Instead, the antara section is sung in its place.

In the gītas of Purandaradāsa (the author of Pillāri gītas) Govindācārya and Paiḍāla Gurumūrthi S'āstri, the

sections are not utilised and they are sung as continuous pieces. It is said that Paiḍāla Gurumūrthi S'āstri was the author of veyi gītas, i.e., thousand gītas. It bears testimony to the utility of the pieces during the author's time. Govindācārya has composed 366 lakṣaṇa gītas defining the svarūpa of the respective rāgas and these do not have the sections again.

Ciṭṭa Tāna :

Tānas are valuable etudes for vīṇā students. They are highly useful in acquiring facility in fingering and plectral technique. With the development of the vīṇā with fixed frets, set phrases by way of enunciating the rāga, came to be composed in plenty. A detailed exposition of the rāga is attempted in these tānas and they have become valuable lakṣyas for the rāgas. Manuscripts belonging to the 18th and 19th centuries contain tānas for common and rare rāgas like Sālaṅganāṭa, Nadanāmakriya, Nāṭa, Ānandabhairavi and others. Those composed by Govinda Dīkṣitar, Soṇṭi Veṅkaṭa Subbayya, Soṇṭi Veṅkaṭaramaṇayya and Veṅkaṭaseṣayya[2] and Vīṇā Sītārāmayya[3] have been preserved in manuscripts. As in the case of rāga ālāpana, the tāna singing seems to contain distinct stages as āyittam, eḍuppu, muktāyi, udgrāham, makariṇi, sañcāri, dvitīya sañcārī, tritīya sañcārī, ṛṣabha sthāyī, pañcama sthāyī, sthāyi tānam, tis'ra jāti tānam, sarvalaghu tānam, ḍhaḷu tānam and pāṭṭu tānam. According to Veṅkaṭamakhī and others, tāna is also known as Kaṭakam (कटकम्).

1. Saṅgraha Cūḍāmaṇi—Govindācārya—Adyar Ed. 1938.

2. Wālājāpet Mss. P. Sambamoorthy—also Vijayanagaram Mss., MAJ. XXII p. 163.

3. Rāgalakṣaṇa Mss. T.S.S.M. Lib.

The term 'tānam' has been used to connote (a) the madhyamakāla rendering of the rāga with the use of the syllable *ta* and *na*; (b) and the permutation and combination of svarās or prastāra of svarās, e.g., s'uddha and kūṭa tānas.

That which elaborates is tāna (तन्यते इति तानम्). The delineation of the rāga through svara elaboration is tāna. The term tanam is made up of four letters, ta, a, nam (त अनम्) which are symbolic of S'aṅkara, Brahma and Viṣṇu and hence a very auspicious one. It is reasonable to trace the term tānam to the 'tena (तेन) of the prabhandas and to the Āḷaṭṭi' as described by Aḍiyārkunallār. It is also believed that it is an abbreviation of the word 'ānanta'. Tanam singing is one of the attractive aspects of manodharma saṅgīta. According to *Saṅgīta Kaumudī*, the tanam singing is to be done in three octaves, employing the auspicious expression 'ānanta' and should be able to evoke the proper bhāva by resorting to the suitable mūrcchanas. This description of tānam singing, is in conformity with the present mode of rendering them.

Gōvinda Dīkṣitar and Veṅkaṭamakhī have used the concept of tānam in the sense of permutation and combination as revealed by their treatment of rāga ālapa. The latter has defined s'uddha tāna as expressing the Chāya of one rāga, while kūṭatāna, manifests the identical aspect of a pair of rāgas. In the description of Nāṭa rāga and ālapa, Gōvinda Dīkṣitar refers to the singing of ten tānas beginning from S R M P and Ni in the ṣaḍjastāyī.[1]

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1. Saṅgīta Sudhā—p. 159.

Pars'vadēva and S'ārṅgadēva have dealt with 'sthāyas' exhaustively. Sthāya is according to the authors, 'the state of notes when they are blended together with gamakas or any foreign rāga'[1] and a limb of the rāga, i.e., a melodic phrase in a rāga. The 'sthāyas' seem to have been the forerunners of all the tānas, gamakas and other melodic adornments. The word thaya has been used as a corrupt form of 'sthāya'. The attractive and popular varieties of 'tanas' sung with gamaka, ālāpa, etc., have been described by Pars'vadeva. Sthāya was more comprehensive in nature, and included not only the characteristic tonal modulations that contribute to the general excellences in melody but also the possible attractive combinations of svaras. The ṭhāya as evolved later came to denote a composed piece of music, not set to tāla, portraying the characteristic features of a rāga and in which the syllables are employed. In the 18th century manuscripts, ṭhāyas for various rāgas have been systematically composed for being learnt regularly by students. There are ṭhāyas meant to be sung vocally while some are intended to be played in instruments. These are given significant names such as Gātradaṇḍī and Jantradaṇḍī.

1. Gātra Daṇḍi:

The ālāpa with Tom and Nom, given in svara notation, is called Gātradaṇḍi. It has divisions, Āyattam, Eḍuppu, its muktāyi, udgrāha and so on. These are intended to be sung vocally. They are also called 'Gātra Moli'. The present mode of rendering tāna vocally may be seen to employ the syllables 'nom tom'.

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1. Caturdaṇḍi Prakāśikā—Ālāpa Chap. p. 65.

2. The Jantra Daṇḍi or Jantra Moli:

These are meant for being played in instruments. Only svaras are present in the tānam and the familiar letters ta, nam, nam, tam, are not used. They are also known as Jijāvari tāna.: An example of a portion of Nata *jijāvari tāna*[1] is given below:

S s S s s M M P P m m p n p N S –
s s N p m m p m m r s R – s r s r s N S S –
s s s n p – m p s s r – s m r r s – m m p p – r g m r s –
s n p – M p – M M p – M – p s n p – s s r
m r s n p m r m r s n s – M M P p p m – r g m p n s –
M m r s s s m r s – s s m'r s – m r s r s ....

An example of Nāṭa Ṭhāya:

s s s n p – s n p – s m r s – g m p
p s – s s s – s s s – n s – r r s s r s s – d n s –
s n p – s n p – p m r s – r g m m p – p s s n p –
p m m p m m – r g m m r s – r s – r g m –
m p m p – r g m – m r s – r s r g m – m r s
s m m r s – m r s – m m r – r s s –
r R s s S S – (Muktāyi)

The ṭhāyas are of invaluable help in arriving at the permissible sañcāras in a rāga and also improve the finger technique and train the voice of the student. Though tānam singing is an important part of pallavi in concerts, and belongs to the branch of manodharma saṅgīta, they were also composed as regular musical compositions by eminent musicians and vaiṇikas for the benefit of their disciples. King S'āhaji's collection comprises ālāpa, ṭhāya, gīta, sūlādi, khaṇḍika and prabandha, which go a

1 & 2. Mss. B. 11575—T.S.S.M. Lib.

long way in the definition of the rāgas in vogue during his time.

A list of few thāya prayogas found in these manuscripts may be useful here.

1. *Madhyamādi*: r p m r r m p n s...
2. *Rītigaula*: s n n d m g r – nd m g m g r s– m n n n d – M n n S –
3. *Gaula*: r r s – n s r – r s n p......
4. *S'uddha sāveri*: srs – dddd P – ss n d p ...
5. *Dēvakriyā*: S ss r s d d d p m M etc.

The S'uddha Sāveri thāya is at variance with the modern prayoga in the rāga. The other ṭhāya prayogas bear similarity with the present usage.

6. *Lalita*: (Pañcama varja) S s S r n d D m......
7. *Sāma*: S R S d r s S d s r r –

The musical forms figuring in Bhajana and Kālakṣēpa :

With the development of Bhajana and Kālakṣēpa in the 19th century, new musical forms pertaining to them were also developed. The vāggeyakāras, saintly souls and saint composers have contributed enormously in this field. Consequently a rich stock of compositions emerged. Of these, the Marāthi poetry and song forms constitute an important section by themselves as these have become indispensable in the Harikathā and Bhajana conducted in the Muṭṭs at Tanjore.

A brief note on these musical compositions such as s'lokas, ārya, sāki, diṇḍi, ovi, abhaṅga, lāvaṇi and padas which were very popular in Tanjore during the last hundred years may be furnished in this connection.

1. Ślokas :

S'lokas are ordinary versification usually in praise of the Gods. They are literary form sung to music and are used in profusion in Bhajana and Kālakṣēpa. The s'loka metre is famous which lends itself to be handled in music. It seems that set tunes have been prescribed for the various types of verses. All the prosodical beauties of a verse are to be seen here. Most of the compositions of S'rī Vāmana Paṇḍita are in s'loka metre and are sung in S'aṅkarābharaṇa rāga.

Āryā :

It is in Āryā metre and is also a literary form set to music for purposes of being utilised in Bhajanas and kīrtanas. Moropanth is famous for his Āryā. He lived about 1716 A.D. and was the author of attractive poetry in Āryā metre. It is a majestic, lucid and fluent style full of rūpaka (metaphor), yati, prasa, simile, alliteration and other prosodical embellishments. Moropanth composed the 18 parvas of Mahābhārata in the form of Āryā. It is often said that the learned take a liking for this metre in view of the proportion of sweetness contained in it.

Ovi :

Ovi is a marathi metre. Jñanes'vara is a famous composer of ovis. Ovis are Marathi forms which are not governed by rāga niyama. Highly useful for narrative purposes, the ovis became popular in Kathā Nirūpaṇam. Usually these are sung in convenient tunes. There are short and long ovis. Mahipati Svāmi and S'ridharasvāmi have composed Ovis. Strict adherence to prāsa is found in these forms.

Sāki:

Moropanth is the author of Sākis. It is an indigeneous Marathi literary form used invariably in South Indian Harikathā and Mahārāṣṭra Kīrtans. These may be sung in any rāga and the tunes are not specified. The seven-beat tāla (ஏழுடி தாளம்) is employed for the example given in the Appendix sung either in Behāg, Nādanāmakriya, Pīlu or Kāpi.

Diṇḍi:

Raghunātha Paṇḍita, Cintāmaṇi Kavi, Moragavkar Bhāva and others have composed Diṇḍi. The famous 'Moreśvar Mauli' in Yamunākalyāṇi and Dhūmali tāla in praise of Vigneśvara sung usually at the commencement of Harikathā is the composition of Morgavkar Bhāva. The Sāki and Diṇḍi are attractive forms figuring in kīrtan and their employment contributes variety to the programme. There is no restriction regarding the rāgas for these forms.

Dohra is another Marāthā literary form which seems to be the speciality of the Poet Kabīr. In Nandanār Caritra of Gopāla Kṛṣna Bhārati, forms like dohra, khaṭga, lāvaṇi and tukkaḍa are found. They are recited with a plain melody so as to emphasise the meaning. The Maṅgalāṣṭaka represents the collection of eight maṅgala ślōkas sung during the occasion of marriages. These are also used in the kīrtanas sometimes. Usually they are rendered in pure Tōḍi. Though the range of the music is rather limited, it is charming. The Mahārāṣṭrians in the North sing it in Señjuriṭi also.

Padas:

Of the contribution of Marāthas to South Indian devotional music, special mention must be made of the beautiful padas by great Marathi saints, who have left an indelible mark on the history of devotional literature. These padas are different from the padas of Kṣetrayya. They are equivalent to the kīrtanas and have the section Dhruvapada, which contains the burden of the song. Highly devotional in import, and sung in attractive rāgas, they became very popular in South Indian Bhajanas, and Harikathākālakṣēpa. Mērusvāmi, Ānandabrahmasvāmi, Mādhavasvāmi, Ānandatanaya, Mīrā Bai, Ram Jos'ī, and many other saints, who were also religious heads of the muṭṭs have enriched the devotional repertoire by their soul stirring padas. Of particular interest to the student of South Indian Music about these, padas is the exquisite music of Karnatic and Hindustani rāgas used in most of them. Originally these were set in North Indian tunes and sung as such in the kīrtans of the Maratha saints; later due to the influence of Karnatic music these padas were set to Karnatic rāgas on the model of the kritis of great vāggeyakāras. The credit of having given the Karnatic tunes to most of these padas, sung in Bhajanas in Tanjore even now goes to Mṛdaṅgam Nārāyanasvāmi Appā, who was the music master to all the Maṭhādhipatis at Tanjore. Nārāyaṇasvāmi Appā, living as he did in an age of intense musical activity, systematised the tunes of these Marathi Padas. Here are a few of the padas set to Karnatik tunes by Mṛdaṅgam Nārāyaṇasvāmi Appa:

1. "*Yāsi uttarāyi kay me hoyina*"

composed by Mērusvāmi - S'aṅkarābharaṇa - cāpu - The music is full of bhāva and is highly reflective of the music

of the Kṣetrayya pada 'Evvade nenu' in S'aṅkarābharaṇa rāga.

2. "*Aisa pisata svāmi*"

Bhairavi - cāpu. This pada resembles 'Bālagopāla' of S'rī Dīkṣitar in its grandeur of musical conception.

3. "*Paratīra pāvavire*" (परतीर पावविरे). Madhyamāvati - Des'ādi. This is a fine piece in an attractive musical setting.

4. "*Rāma kiṭitari vinva dayāḷā*"

by Ānanda Brahman - Rītigaula - cāpu. This pada is exactly on the model of S'ri Tyāgarāja's 'Nannu viḍaci kadalakura' figuring in Prahlāda Bhakti Vijaya.

5. "*Avataraṇa raghupati*" (अवतरण रघुपति) composed by Mādhva muni - Ānandabhairavi - Ādi. It has been given a beautiful musical setting which is simple and attractive at the same time.

Thus Maratha sāhityas in Karnatic rāgas became popular in South Indian Bhajana and Harikathā-Kālakṣepa. The important feature of the assimilation of North Indian and South Indian musical culture was the gradual adoption of new rāgas, musical forms, instruments and tālas in the musical systems of both.

Bhūpāli is another tune employed often in Bhajana. The one by Honnaji Bhāl is the famous "Ghanas'yāma-sundarākāra" (घनश्याम सुन्दराकार) It is a special tune just like the 'Tiruppaḷḷiyeḻucci or Suprabhātam' and sung in Bhūp rāga, viz., South Indian Mohana. Bhupālis are frequently sung in Marathi homes by elderly ladies in the early morning and are very pleasant to hear.

Abhaṅga :

The famous s'lōka given below is illustrative of the prominent composers of the various Maratha literary forms :

सुश्लोकवामनाचा अभङ्ग वाणी प्रसिद्धतुकयाची ।
ओवी ज्ञानसाची किं वा आर्या मयूर पंथाची ॥

Tukkārām's abhaṅgas are full of devotion. Abhaṅgas are highly sacred forms in music and correspond to the Kīrtana of the South. Of the rich contribution of the Maratha saints to enrich South Indian devotional repertoire, Abhaṅgas of Tukkārām, Samartha Rāmadās and other Maharaṣṭra saints form an impressive part. The Abhaṅgas have sections, Dhruvapada and antara as the pallavi and carana of the South Indian Kīrtana. The caraṇas have identical music and sometimes the abhaṅga is begun in the first caraṇa. There seems to be no restriction regarding the choice of the rāgas for the abhaṅgas. The music of the abhaṅga is mostly sung in tārasthayī and only approximate tunes in a rāga can be indicated. The famous abhaṅga 'Sundara tē dhyāna' (सुन्दर ते ध्यान) of Tukkārām usually sung in every Bhajana in Tanjore is rendered in three popular original tunes. Since the sacred ideas enshrined in the sāhitya claim more importance in these applied forms of music, the music is suitably adapted to the needs of the sāhitya.

The term 'Abhaṅga' (अभङ्ग) presents an interesting study. That which is free from 'bhaṅga' or obstacles or deformity is abhaṅga. Abhaṅga means destructionless or that which has no destruction. The term came to be applied to the deity of Pandharpur who is known as Abhaṅga Viṭṭala. There is yet another view which

recognises Abhaṅga as a metre in which Jñāneśvar, Tukkāram and other saints of Mahārāṣtra poured out their inner feelings. Abhaṅga is not guided by any specific rules regarding metre, lakṣaṇa or pada and is thus a free verse. "The term Abhaṅga prefixed to the name of God Viṭṭhala refers to the peculiar pose. We have references in iconographical texts to the dvibhaṅga, tribhaṅga, śāma-bhaṅga and abhaṅga varieties of images. The term abhaṅga refers to the erect pose of Viṭṭala which is a distinguished mark of the image".[1] It is possible that the abhaṅgas were so called because they were sung in praise of Abhaṅga Viṭṭala. It may be viewed also that Abhaṅga Viṭṭhala came to be known as such because the songs in abhaṅga metre have Lord Viṭṭhala as the hero.

It may be of interest to note that Abhaṅga is one of the 108 tālas, with the constituent aṅgas, viz., 18 and a total of 16 akṣarakālas for an āvarata.

Nirūpaṇa :

Besides the devotional forms such as kīrtanas in Sanskrit and other languages, the kālakṣepa music has its unique forms like the abhaṅga, ovi, sāki, diṇḍi and nirūpaṇam. The nirūpaṇam has a significant functional importance in Kathākālakṣepam. This is a short song set in attractive music and usually figures at the commencing section of the kathā. The sāhitya is more important, as it sets out in brief the theme or the content of the kathā in a nutshell. The music is very simple and helps in the easy understanding of the meaning of the sāhitya. The Caritra kīrtanas such as Nandanār Caritra kīrtana and Rukmāṅgada caritra Nirūpaṇās have the nirūpaṇas.

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1. Haridāsa Sāhitya – R. S. Pañcamukhi – p. xxxxxxviii.

The Mahārāṣṭra kīrtanakārs have invariably employed nirūpaṇas in their kīrtanas. 'Nirūpaṇa' means demonstration and is intended to inform the audience about the theme or plot of the discourse, the name of the kathā and sometimes the composer's name also. It is a brief narration of the elaborate exposition that is to follow in the kathā proper. It is something like an introductory synopsis to the main kathā but serves to intimate the theme beforehand, thereby prepare the audience for the coming narration. In the Maratha kīrtan works the 'Rāma janma nirūpaṇa.[1] is given seperately and is then followed by the Rāma janma kīrtan or 'Ākhyāyan'. Nirūpaṇa in the North Indian kīrtan refers to the pūrvaṅga and it is denoted as pūrvaraṅga nirupana.[1]

Then the regular kathā commences and includes the various verses and forms. The Nirūpaṇa may be likened to the sūtradhāra vacanas and prastāvana section of the Sanskrit dramas. A brief description of the theme of the Harikathā Nirūpaṇam sometimes.

The Nandanār caritra of Gopālakṛṣṇa Bhārati seems to have been composed by the author to be used as a theme for Harikathā. In the stanza praising Goddess S'ivakāmavalli, Bharati says he would narrate the sacred story of Nandan. Again the reply of upamanyu to the sages in the context of expounding real bhakti, is couched in Noṇḍiccindu and is set in Punnāgavarāli rāga. It begins with the words "Paḷana maruṅgaṇaiyum Pulaippāḍiyadu." The story of Nandan is given in brief along with the title of the work and the author's name in this Noṇḍiccindu. It

1. Kirtana Taraṅgiṇi – Pts. 1 & 2.

resembles the kathā nirūpaṇam of the kīrtan in this respect. A parallel instance of this is again to be found in the 'Ādi Dvipada' figuring at the commencement of the Bhāgavata mela nāṭakas composed by Melaṭṭur Veṅkaṭaramaṇa Bhāgavatar. Many caritra nirūpaṇas have been composed by the author of Bhāgavata mela naṭakas and Muvvalūr Subbāpatayya.

FOLK MUSICAL FORMS

Lāvaṇi:

Of the Marathi musical forms the Lāvaṇis attained much popularity among the people of Tanjore. A study of these pieces is quite interesting. Lāvaṇi is a folk form of Mahārāṣṭra origin. They are ballad like compositions meant specifically for the enjoyment of the lay people. They are in the form of puzzles and answers. In order to aquaint the masses with purāṇas and holy writings puzzles on such topics are put and answers are also provided. It is an interesting and entertaining method of religious instruction. They were very popular during the reign of Maratha rule in Tanjore. Marathi Lāvaṇis and Lāvaṇi singers were patronised by the kings of Tanjore. The term lāvaṇi in Marathi means an 'off shoot'. It refers to the extempore or spontaneous music created on the spot. It was also called 'nilāvaṇi' (நிலாவணி) in Tamil. Lāvaṇis in Marathi are usually sung during the period between the Vasanta Pañcamī and Raṅga Pañcama in connection with the Holi festivals. The accompaniments used are the 'raṅga vādya', the Deph, and Tuntinā. Lāvaṇi singing was a group and collective affair and never done individually. The group of Lāvaṇi singers is known as Gheer. Saheer is the head of the group. Only men took part in the lāvaṇi singing.

Mahārāṣṭra lāvaṇis have been in vogue since 15th century onwards. Saint Samartha Rāmadās, the preceptor of S'ivāji the Great, was the earliest composer of lāvaṇis. Tukkārām, Eknath, Rām Joṣi, Sagan Bhavoo, Honnāji Bal, Paras'urām Easu, Ānanda Phandhi, Madhavamuni and Amrita Rāi were famous composers of lāvaṇis. Paras'urām Easu has composed the Bharatam in the lāvaṇi form. As a medium of religious instruction, composers found this type of musical form highly attractive. Since the music used is simple, catchy and easily enjoyable, these compositions found an appeal among the masses. The lāvaṇis were originally sung in Kapi rāga, but with the advancement of musical knowledge, new attractive rāgas and tunes were used. Ādi, cāpu and rūpaka tālas were also employed.

Regarding the structure of the lāvaṇis, they are long pieces with the dhruvapada, corresponding to pallavi and followed by many caraṇas. The caraṇas have the same music while the dhruvapada is the refrain, the music of which is different from that of the caraṇas. It is said that as many as six sets or groups of lāvaṇi singers were once the pride of Tanjore. The chief of each group known as Shaheer was a talented singer and poet, must be able to compose on the spot. The theme of the lāvaṇi may be philosophical, historical, devotional or erotic. Usually high philosophic disquisitions and descriptions of nature form the central theme. The two opposing parties of lāvaṇi singers on the occasion of the spring festival, enter into a musical debate arguing for and against the problem chosen, through the medium of the songs. Of the many groups of lāvaṇi singers, few are dedicated to sing the glories of Lord S'iva while the other groups advocate

the greatness of Viṣṇu and when two such parties enter into a musical contest it used to be a thrilling experience. The groups of lāvaṇi singers who were patronised by the Maratha kings were Tukuṇḍa Geer, Mukund Geer, Savāyi, Mauja, Kalgi and Turā. The followers of each party are vowed to uphold the principles of the 'Geer'. The lāvaṇis sung and composed by one group are as a rule never sung by the opposite group. The Maratha kings who were themselves musicians and composers enthusiastically promoted the art of lāvaṇi singing in Tanjore. The contest that took place in the court between the Mauja and Savāyi party in which lāvaṇi Veṅkaṭa Rao took part, was presided over by the senior prince of Tanjore. The last Maratha ruler S'ivaji II was himself a Savāyi.[1] All the sets of lāvaṇi singers have disappeared except the aged surviving exponent in the line of Savāyi singers who is himself an author of a few lāvaṇis. He has to his credit a rāgamālikā lāvaṇi in honour of S'ivāji and one in praise of our National Flag.

The following is a list of lāvaṇis and the various themes used in them :

1. S'ṛngāra lāvaṇi composed by Honnāji Bal. It deals with the love of Kṛṣṇa and Rādhā.
2. Note lāvaṇi in English (salute tune).
3. Lāvaṇis describing the children's talk and play, and their growth.

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1. The term Savāyi is used to denote the relative excellence of a performance. Usually it was given to that party which shows grater talent and skill. It really means (ஒன்றுக்கு : ஒன்னேகால்) one and a Quarter.

4. Samvatsara lāvaṇi giving a list of the names of the years.
5. Bārākhāḍi lāvaṇi in which the alphabets are incorporated in the texture of the sāhitya in order. This helps the children to remember the alphabets in order.
6. Pañcabhāṣā lāvaṇi deals with gopi's complaint about Kṛṣṇa to Yas'odhā and is in five languages.
7. Vedānta lāvaṇis having a philosophical theme.
8. Conversational lāvaṇis such as S'ivā - Pārvati Samvāda, Nārada samvāda, S'ukharambhā samvādam.
9. Lāvaṇis in praise of the iṣṭadevatas such as Kṛṣṇa, Viṣṇu and other gods.
10. Lāvaṇis glorifying the lives of great bhaktas.
11. Pālnā lāvaṇi or cradle songs.
12. The Rāmāyaṇa lāvaṇi - The full story of the Rāmayaṇa in a lāvaṇi form. There are lāvaṇis dealing with such purāṇic themes. The Bhāgavata lāvaṇi and Das'āvatāra lāvaṇi are fine examples.
13. Subhadrā kalyāṇa lāvaṇi.
14. Advaita lāvaṇis.
15. Those with a historical theme - the lāvaṇi which narrates S'ivāji's preparation for the fight with Abdul Khān is available.
16. S'arabhoji's tīrtha yātrā lāvaṇi describing the pilgrimage of King S'arabhoji II to places of religious importance.

17. Lāvaṇis dealing with national themes such as salute of the flag etc. For example the 'Tiraṅgī Jheṇḍaphaḍakata ālā' in señjuritti rāga is in point here.

18. Maṅgaḷam in lāvaṇi.

19. Lāvaṇis in praise of patrons. The rāgamālikā lāvaṇi describing S'arabhoji II of Tanjore is in Sāveri, Kānaḍā, Dhanyāsi and S'ri rāga. The rāga-mudrā is found and the ciṭṭasvara is absent.

20. Naukā lāvaṇi.

The topic of Kṛṣṇa Līlā and his boyhood pranks has always found a soft corner with composers. Even the great Tyāgarāja to whom Rāma was Parabhrahma chose to sing immortalising the 'Naukā Kriḍā' or the 'Kṛṣṇa's līlā in the boat' in his opera. There came to be composed a little later the Sanskrit Naukā caritra in Sanskrit by Kavi Veṅkaṭa Sūri, which is available in print. It is interesting to notice that about this time or a little earlier, a lāvaṇi entitled 'Naukā' treating the same theme as handled by S'ri Tyāgarāja was also composed. The author is not known and it is sung more or less in a simple ballad tune. It is an attractive piece and has lilting rhythm. When rendered along with the drone Tuntina and Deph, it has its own rural greatness as different from artistic perfection which characterise the opera of S'ri Tyāgarāja. It is definitely an inspiration from the Telugu opera of Tyāgarāja. The Dhruvapada, "Kṛṣṇa saha khelati" figures at the conclusion of each carana. The dhruva pada is the second line of the opening khaṇḍa and resembles the aṣṭapadi composition. There are four

sections and in the last, figure the name of the group viz. 'Savāyi' and that of the lāvaṇi as "Naukā".

S'arabhoji's Tirtha yātrā lāvaṇi is a magnum opus. A long composition describing the pilgrimage of S'arabhoji to Banares touching the various kṣetras. It is composed in the nature of extolling the pilgrimage of S'arabhojī. The lāvaṇi is sung as a ballad in a free folk tune which is as simple as attractive. The last of the three sections, contains the name of the king and the group of singers viz., Savāyi.

Lāvaṇis in s'ṛṅgāra themes have always found popular appeal. The following are few lāvaṇis treating the erotic theme:

(1) A rāgamālikā lāvaṇi - Aga sakhe Bhāmini - This lāvaṇi is in Mohana, Sāveri, Ārabhī, Kāmbhojī, Kalyāṇī, Vasanta, Sahānā, Nādanāmakriyā and Ānandabhairavī. The rāga-mudrā is available in every section.

(2) 'Pāhuni sundara' - in Sāveri.

(3) Kili natoni jhatoni - Navaroj.

Lāvaṇis having sublime and devotional theme are composed by Tukārām, Nāmadeva, Ram Jos'ī and others.[1] These are sung in bhajanas also.

The presence of obscene language is occasionally found in highly erotic lāvaṇis. These are usually sung during the occasion of 'Kāman Paṇḍiga' or 'Manmatha festival'. The theme of the Tamil lāvaṇis is to hold a discussion as to whether Manmatha was burnt or not by Lord S'iva. Of the two sets of lāvaṇi singers, one

1. Karṇāṭaka Darśana - Diwakar Comm. Vol. 1955, p. 155.

set supports the statement while the other opposes it. These are called 'எரிந்த கட்சி (extinguished group) எரியாத கட்சி (unextinguished group)'. The festival mentioned above were largely attended. Lāvaṇi singing usually begin at night about 8 'O' clock near the temple precincts on these occasions and used to continue till early morning. It was once a regular feature in the temple festivals and the art of singing lāvaṇi is slowly dwindling into insignificance with the extinction of the Maratha rule. As these compositions form an interesting part of our musical heritage, it is perhaps the need of the hour to rescue them from becoming obscure.

Chapter V

CONTRIBUTION IN THE FIELD OF LAKṢAṆA

Indian Music is unique not only in its rich repertoire of musical compositions, but also in the possession of a voluminous literature expounding the theoretical aspect of the art. The significant part played by the lakṣaṇa-granthās needs no special elucidation, as these form the very instruments in tracing the historical evolution of our music.

It is of special interest to note that during the last four hundred years, remarkable developments had taken place in the structure of our rāgas, musical instruments and musical forms. The scientific treatises of this period are hence considerably important since musicologists have tried to interpret faithfully in them, the musical practice in vogue during then. In the series of such valuable works like *Saṅgīta-Ratnākara*, *Svaramēlakalānidhi*, *Saṅgīta Sudhā*, *Caturdaṇḍi Prakāśikā*, *Saṅgīta Sārāmṛta*, and *Saṅgraha Cūdāmaṇi*, the last four were produced in South India when Tānjore was the headquarters of Karnatic music and expounded the musical tradition of the period in the respective centuries. One finds the final standardisation of the musical theories in these works and they are rightly hailed as the four pillars supporting the super-structure of Karnatic music as it exists today in its theoretical foundations.

The contribution of Govinda Dīksitar, Veṅkaṭamakhi, Sāhāji, Tulāja and Gōvindācārya in the field of lakṣaṇa have been treated here under certain major topics. Certain

important details regarding the life and accomplishments of Gōvinda Dīkṣhita and Veṅkaṭamakhi are also given in this context.

Gōvinda Dīkṣita and Saṅgita Sudhā[1]

Gōvinda Dīkṣita is a much revered name in the annals of history of South Indian music. He was a glorious and a dynamic personality and may even be called the second Vidyāraṇya. To estimate the multisided greatness of this illustrious son of India, as the preceptor minister to King Raghunātha Nāyak, the architect of the cultural kingdom of Tanjore, the proud father of the worthy Yajñanārāyaṇa Dīkṣita and Veṅkatamakhī, the author of the immortal work, *Saṅgita Sudhā*, a great benefactor, builder of temples and choultries, the foremost bhāgavata, an exponent of advaita philosophy, a profound schoolar and more than all a true follower of Hinduism, would require an exhaustive treatment.

The biographical accounts of Gōvinda Dīkṣitar strangely enough, are silent about his family geneology. The total absence of details concerning the parentage, early life of a person enjoying such political and literary eminence, royal honours and intimacy as to share the 'simhāsana' or throne with King Raghunātha and admiration of the learned scholars, is rather conspicuous.[2] According to the traditional account as handed down through centuries Gōvinda Dīkṣita was a Kannada Brāhmin belonging to the Vasiṣta gotra and Āśwalayāna Sūtra. Though born of very poor parents in an obscure village in Mysore, he was by nature endowed with

1. King Raghunātha Nāyak - *Saṅgita Sudha* - Music Acadmey pub. 1940.
2. Yagñanārāya - *Sāhitya Ratnākara* - 1932.

astonishing abilities and intelligence. At the age of seventeen, he found an undertaking in the court of Vijayanagar the then centre of art and etters. By dint of hard work and smartness, he became the most trustworthy of the favourites of Emperor Acyuta rāya (1529–1542). His thoroughness in the knowledge[1] of astrology, while reading the horoscope of King Acyuta rāya's son was obviously applauded by the king who thereupon showered special favours on him. When the Tanjore principality of the Vijayanagar Empire was handed over by Acyutarāya to Cevvappa, the latter took S'rī Gōvinda Dīkṣita with him to Tanjore.

Gōvinda Dīkṣita must have lived a fairly long life as he was in the ministerial post continously during the successive reigns of Cevvappa, Acyutappa Nāyak and Raghunātha Nāyak.

Gōvinda Dīkṣita was a versatile scholar and his profound knowledge of advaita philosophy, tarka, jyōtiṣa, mīmāmsa, vyākaraṇa, kāvya, nāṭaka, saṅgīta, and alaṅkāra made him the centre of admiration of the scholar prince Raghunātha and his famous contemporaries such as Appayya Dīkṣita, Nīlakaṇṭha Dīkṣita, Rajacūḍāmaṇi Dīkṣita and S'rīīnivāsa Dīkṣita. It is said that he composed the work '*Hari Vams'a Carita*' in 23 cantos for which Appayya Dīkṣita wrote at his request the commentary called *Parimaḷa*.[2] He is also referred to as the author of commentaries on *Jaimini Sūtras, Kumārila Dars'ana and Saṅgīta Sudhā*. The translation of *Tiruvaiyāru Mahātmya* into Tamil was done under his supervision. The titles associated with his name such as Advaita Vidyācārya,

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1. Veturi Prabhākara Śastri – Āndhra Rājula Charitra – 1914.
2. A.R.E. for 1926, 1927, p. 117.

Pada vākya pramāṇā, Pārāvāra pārīṇa, etc., establish his mastery of the advaita philosophy.[1]

The supporting evidence of gītas and prabandhas ascribed to his son Veṅkaṭamakhī may also be cited. Govinda Dīkṣita has been referred to in a gīta as the incarnation of S'ri S'aṅkara himself. Viz 'S'aṅkarāvatāru Gōvindādhvari ani nāgāmbāre' in Bilahari rāga. Another gīta in Vēgavāhini rāga and ādi tāḷa, addresses him as the guru of Veṅkaṭamakhi. The Naṭanārāyaṇi rāga gīta given below extolls him as the minister of Cevvappa and as the strong pillar of advaita school of philosophy advocated by S'rī S'aṅkara.

अरे गगनधुनि······ ·····तञ्जनगराधीशचेव्यमन्त्रिशेखर
जीवुनिगरसेनन्द्र अरे शङ्कराचार्यमताधारगोविन्दाध्वरिमातुल
जय ॥

The Nārāyaṇa gauḷa gīta praises Gōvinda Dīkṣita for having established and promoted the advaita faith at Kumbakōṇam. The one in Sālaganāṭa rāga and Jampa tāḷa gives the titles and a few of the literary[2] works of Gōvinda Dīkṣitar.

अद्वैतविद्याविद्योतनकृते एकोनशतभाष्यसिद्धान्तपद्धति
प्रद्व(ध्वं)सनाधिक (?)·········गोविन्दमखिसूनुवेङ्कटाद्वरिरचित-
शङ्कराचार्यनुतचर्य जय जय ॥

It may be viewed as an interesting coincidence that the present Holiness S'rī S'aṅkarācārya of Kañci Kāmākōṭi Peeṭham, in his pūrvās'rama is said to be a descendant in the line of Govinda Dīksita.

1. *Sāhitya Ratnākara and Caturdaṇḍī Prakāśikā* – vide Colophons. Mss. B. No. 11587 a - D. No. 889 – T.S.S M.L.

2. Mss. B. No. 11588 a - D. No. 890 – T.S.S.M.L.

The musical attainments and his mastery of saṅgīta have been testified to by many evidances. The fact that he was preceptor to the highly accomplished king Raghunātha and his sons, taught them the art of music, playing of vīṇa, the s'āstras and kāvyas, is enough to prove his scholarship in music. The *Saṅgīta Sudhā*, composed by him has rightly become an immortal work. The perfection of the vīṇa with 12 fixed frets for an octave is mainly ascribed to Gōvinda Dīksita. His musical scholarship and critical judgement of the music of his own times, are found embodied in *Saṅgīta Sudhā*.

That *Saṅgīta Sudhā* is really the work of Gōvinda Dīksita is made known by the explicit mention of the fact in *Caturdaṇḍī Prakās'ikā* by his son Veṅkaṭamakhī.[1] However, Govinda Dīkṣita and Raghunātha Nāyaka have become inseparable names in the history of South Indian Music.

It is possible that Govinda Dīkṣita was inspired by S'ri Vidyāraṇya, the illustrious founder of Vijayanagar, and was an advaitin by faith. Many similarities are seen between the two great personages. Both were experts in "s'astra" and "s'āstra" namely in the handling of weapons and the knowledge of sciences. Both were authors of musical works viz. '*Saṅgīta Sāra*' and '*Saṅgita Sudhā*' respectively, had a culturally strong empire to found, emperors to crown, and to inaugurate a glorious era of art and letters in their respective regions. Govinda Dīkṣita must have had a deep reverence for the musical theories of S'rī Vidyāraṇya (14th cent.) expounded in *Saṅgita Sāra*. It is rightly said that he was the connecting link between

1. *Caturdaṇḍī Prakāśikā* - Vīṇā Ch. p. I, śloka 153-154.

Tanjore and Vijayanagar in the history of South Indian Music. And he introduced into Tanjore the musical knowledge of Vijayanagar as depicted in *Saṅgīta Sāra.* In his rāga, mēḷa and prakīrṇaka chapters, he has profusely quoted from the *Saṅgīta Sāra.*

Govinda Dīkṣita was well known for his charities. Even now we have streets, tanks, suburbs in Tanjore to Kumbakōṇam named after him as Govindapuram, Govindakuḍi, Ayyampēt, Ayyaṅkādai, Ayyan teruvu commemorating his munificence. A life size statue of the great minister and musicologist in oriental majesty and grandeur dressed in state garb is seen in the temple of the village called Pattīswaram where it is learnt, he lived during his last days. The Rāmasvāmi temple which is famous for the well carved pillars, depicting musical instruments with frets, dancing figures, in the large parallel mandapam is said to have been built during the time of King Raghunātha under the supervision of S'ri Govinda Dīkṣita. As specimens of sculptural evidences[1] of a contemporary nature, these figures of vīṇā with frets offer valuable study indicating the perfection of the same during the author's time. The maṇḍapa in front of the Amman Shrine supported by a series of pillars, bear well sculptured figures in dancing poses holding musical instruments. The vīṇā with many frets sculptured in one of its pillars may probably be dated to this period.

The eldest son of Govinda Dīkṣita, Yajñanārāyaṇa was equally proficient in saṅgīta and sāhitya. A description of Raghunātha's maiden performance in the vīṇā is available in his works.

1. A.R.E. 1926-27.

The *Saṅgīta Sudhā* is the first of the series of works to be produced in Tanjore during the last three centuries. It represents another important land mark in the history of music as it presents not only a digest of all earlier theories but also critically interprets the salient features of the musical practice current during his own period. The author appears to have followed the arrangement adopted in the *Saṅgīta Ratnākara* in the treatment of his topics. Further more, he has frequently quoted from the *Ratnākara*, *Saṅgīta Sāra*, *Aumāpatam* and from *Kalānidhi*, a commentary by Kallinātha on *Saṅgīta Ratnākara*.

In the preface portion of the *Saṅgīta Sudhā*, the author enumerates the topics namely s'ruti, svara, rāga, prakīrṇaka prabandha, tāḷa, vādya and dance to be dealt with in seven chapters. The historical introduction to the work in beautiful Sanskrit gives a graphic description of the Nāyak rule in Tanjore. It extolls at great length the munificence of the royal patronage to art and letters. It is a matter of regret that the last three chapters of the work are not available.

In the treatment of the concepts like 22 s'rutis, the vikṛta and seven s'uddha svaras, grāma, mūrcchanā, jāti, its varieties, jāti sādharaṇa, pañcadas'a gamakas, sthāya, alaṅkāra, musical forms like prabandhas, kapāla-kambalas, gāyaka dōṣas and guṇās, trayodas'a lakṣaṇa for rāgas, gāna bhēda, classification of vāggeyakāras and performers, ālapti and brinda, we find that *Saṅgīta Sudhā* is more "a fine recast of the material expound in the anuṣṭub metre in the *Saṅgīta Ratnākara* in the upajāti metre. Nevertheless,

the *Saṅgīta Sudhā* stands as a monumental proof of the original genius and critical musicianship of the joint authors. The second chapter of the work merits our careful scrutiny as it contains the most original contribution to our music. S'rī Vidyāraṇya was also an authority on music, with a musical treatise to his credit, which is perhaps the earliest to mention the famous meḷa janya system of rāga classification. This fact is for the first time established by relevant excerpts quoted from the work in the pages of *Sudhā*. The description of the S'uddha mela, Madhyama mela and Raghunātha Bhūpa meḷa vīṇās, in *Saṅgīta Sudhā* is seen in the tradition of Rāmāmātyā also. Each of these vīṇās has four playing strings and twelve fixed frets for a sthāyi. Govinda Dīkṣita recognises the famous twelve svarasthanas viz. s'uddha svaras seven and vikṛta svaras five.

The views of S'rī Vidyāraṇya on rāga and mela as interpreted in *Saṅgīta Sudhā* are highly informative from the practical, scientific and historic points of view. The Prakīrṇaka adhyāya is an eloquent testimony to Govinda Dīkṣitā's critical judgement of the music of his own times. The reference to vocal and instrumental traditions, gāyaka and vaiṇika sampradāya go to suggest that such a distinction had emerged then. The requisites of good music and the indispensable qualifications of an ideal gāyaka have been explained after the manner of S'ārṅgadeva. An estimate of the contribution of Govinda Dīksita to the development of lakṣya and lakṣaṇa of Karnatic music deserves an individual treatment in the evolutionary history of music.

Veṅkaṭamakhī and his Caturdaṇḍī Prakāśikā :[1]

It was not long since the publication of *Saṅgīta Sudhā* that the other remarkable treatise namely *Caturdaṇḍī Prakāśikā* came to be produced in Tanjore somewhere about 1660 A.D. This work was primarily responsible in shaping the destiny of modern Karnatic music in its theoretical structure. The author of this important work needs no introduction as his name has become more or less a byeword in the musical world. He is the architect of the seventy-two meḷa scheme and has immortalised it in his superb theoretical treatment in the pages of *Caturdaṇḍī prakāśikā*. The highly invaluable nature of his contribution to Karnatic music, has perhaps made it the focus of much scholarly discussion and interpretation. That Veṅkaṭamakhī was also an all round scholar of eminence may be easily borne out by his works on subjects other than music.

Veṅkaṭamakhī was the second son of the illustrious Govinda Dīkṣita and Nāgāmbikā. Born of a great father, heir to a highly scholarly tradition in saṅgīta and sāhitya, surrounded by an atmosphere fragrant with the aroma of sanskrit learning, knowledge of grammar, astrology, mathematics, theology, metaphysics, philosophy, music and drama, Veṅkaṭamakhī was fortunate enough to imbibe the best of everything about him even when he was quite young. His unique attainments as a scholar attracted the highly intellectual disciples like Rājacūḍāmaṇi and Nīlakaṇṭha Dīkṣita to study at his feet. He seems to have been known variously as Veṅkaṭeśvara Dīkṣita, Veṅkaṭādhvari, and Veṅkaṭeśvara Yājvā (i.e, one who has

1. Pandit Subramaṇya Śāstri – Published by the Music Academy, 1934, vide introduction.

performed yāgas is an yājva). According to certain opinion, he learnt the art of playing vīṇā and the science of music from his father, brother and also from king Raghunātha, the scholar prince of Tanjore. Veṅkaṭamakhi is perhaps one of the very few musicologists who could claim authority on subjects like Mīmāmsa, Tarka, Jyōtisha and Alaṅkāra.

Veṅkaṭamakhi has alluded to one Tāṇappācārya in highly respectful terms as his paramaguru while dealing with the topics of rāga, ālāpa and ṭhāya. He further attributes a number of ṭhāya, prabandhas and gītas in more than fifty rāgas to his guru. Often, Veṅkaṭamakhī emphasises the fact that his guru Tāṇappārya was a practical authority on the subject of Rāga, Ṭhāya, Ālāpa. To identify this Tāṇappa seems to be not an easy task. According to Subbarāma Dīkṣitar, Tāṇappa was a northerner probably hailing from Mysore, highly proficient in the lakṣya and lakṣṇa of music. Veṅkaṭamakhī was put under the tutelage of 'Telividi Tāṇappa' to be trained in music. According to a gīta of Veṅkaṭamakhī, Tāṇappa was the son of Honappa, a Niyogin and was also known as Veṅkaṭamantri. Another identifies Tāna Bhaṭṭa, the grand father of Bhāva Bhaṭṭa, the author of *Anūpa Saṅgīta Vilāsa* as the chief Guru of Veṅkaṭamakhī.[1] It is rather doubtful whether this Tānabhaṭṭa is the one referred to by the author of *Caturdaṇḍi Prakāśika*.

It is said that Veṅkaṭamakhī once composed a gīta in Ārabhī rāga beginning with the words 'Gāndharva Janata'

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1. Locana Kavi *Rāga taraṅgiṇī* - M.A.J., Vol. xxxvi, 1965, p. 74.
   H. K. Vedavyāsācārya - A critical study of the Haridāsa of Karṇāṭaka-1965 - Mysore, p. 667.

in three khaṇḍas and performed at the instance of his father and brother.

> वेङ्कटमन्त्रिशेखर चिरञ्जीवु गोविन्ददीक्षितकुमार
> वेङ्कटमखिचेय गुरुराय धवल शङ्ख ………… ॥

Like other great composers he was also credited with having wrought miracles. It is said that once during his pilgrimage, he was attacked by the thieves. He sang the gīta in Lalita raga "Are nibiḍa", when Lord Rāma and Lakṣmaṇa came to his rescue. On another occasion he sang a gīta in Rītigauḷa with the opening sāhitya शङ्खचक्राङ्कनत्या च रे रे complaining to God Mahāliṅgasvāmi of Madhyārjuna of the Vaiṣṇava bigotry of Vijayarāghava Nāyak. It is held that the king exhorted every one to wear the S'ri Vaiṣṇava emblems like s'aṅkha, cakra, etc. Thereupon the king fell sick with a severe stomach ailment and was cured later when he allowed freedom of religious faith to everyone. Veṅkaṭamakhī is said to have sung 24 aṣṭapadis in praise of Lord Tyāgarāja, the presiding deity of Tiruvārūr on the model of Jayadeva's aṣṭapadis. It is highly unfortunate that these compositions could not be traced.

Veṅkaṭamakhī was also the author of other works such as *Sāhitya Sāmrājya*, *S'ulba Mimāmsa*, *Karmānta Vārtika*, a work on Trignometry, and *Vārtikābharaṇa* besides the precious treatise on music. Veṅkaṭamakhī's *Caturdaṇḍī Prakās'ikā* is valuable for the treatment of the following topics:—

1. The scheme of 72 meḷas and the analysis of the 19 prasiddha meḷas of his times.

2. The concept of caturdaṇḍī.

3. The enunciation of the pakkasāraṇī mārga of playing the vīṇā.
4. The vīṇās and their description.

The *Caturdaṇḍī-prakāśikā* is verily a treatise of outstanding significance, inaugurating the golden era in the history of South Indian Music. It consists of ten chapters on the topics of vīṇā, śruti, svara, meḷa, rāga, ālāpa, ṭhāya, gīta, prabandha and tāḷa respectively. It is a pity that this work is not available in full, the tāḷa chapter is entirely missing and the prabandha chapter is incomplete. The choice of the title namely *Caturdaṇḍī prakāśikā* bespeaks the author's individual and critical approach to the subject. The rather uncommon title reads more like a formula and is in need of interpretation. Excepting the *Saṅgīta Sūryodaya*, no other earlier work on lakṣaṇa seems to refer to this term. It was Tulaja Mahārājā who later explained the term Caturdaṇḍī as the manifestation of the rāga through the four fold channels of āḷāpa, ṭhāya, gīta and prabandha. Veṅkaṭamakhī probably derived the inspiration for the title 'Caturdaṇḍī' from the popular practice of defining rāga by singing Gīta, Ālāpa, Ṭhāya and Prabandha. *Valmīki caritra* refers to the skill of the musicians and instrumentalists in playing 'the caturdaṇḍī'. Madhuravāṇi, the famous court poetess of king Raghunātha describes the performance of the *Rāmāyaṇa* and the four fold elaboration of the rāga in the vīṇā by Kuśa and Lava. It is noteworthy that Veṅkaṭamakhī has devoted separate chapters for the elucidation of the 'caturdaṇḍī' respectively. According to Lakṣmīnārāyaṇa the author of *Saṅgīta Suryodaya*,[1] the term caturdaṇḍī denotes the four varṇas namely the sthāyī,

1. See Bharatakośa, p. 199, under Caturdaṇḍī.

ārohī, avarohī and sañcārī. The term caturdaṇḍī was probably used first by Lakshminārāyaṇa, though however in a different connotation.

The fact that Veṅkaṭamakhī opened his work with a chapter elucidating vīṇā and its svaras, clearly establishes the paramount importance in which he has held the divine instrument. All his valuable theories relating to rāga and meḷa expounded by him, are based on the famous twelve svarasthanas of his vīṇā. There seems to be no doubt that the vīṇā has been considered by him not only as a dignified concert instrument in which the caturdaṇḍī in Nāṭa rāga was performed by King Raghunātha Nāyak for the first time, but also as a musical meter to evaluate the intervals used in the octave. He understood the musicological greatness and aesthetic potentialities of the instrument. Being a vaiṇika himself, he emphasises the superiority of lakṣya when he says that the fretting of vīṇā must be undertaken only by one who has a firm grasp of the musical practice.

The Vīṇās described in Caturdaṇḍī Prakāśikā ;

Unlike his predecessors, Veṅkaṭamakhī describes as many as eighteen vīṇās, all belonging to the fretted variety. However from the point of view of melody, he recognises only twelve. They are viz., the six main vīṇās namely the S'uddha mēḷa, Madhya mēḷa, Raghunātha mēḷa, Ēka tantri and a couple of two stringed vīṇās. Each of the above, giving rise to the eka rāga (movable fretted) and sarva rāga (fixed fretted) varieties result in twelve vīṇās. Again the slight modification in the tuning adopted in the first three vīṇās, has suggested the possibility of finding the eka and sarva rāga types, under the above three vīṇās. This results in another set of six vīṇas. Thus the total number of vīṇās is eighteen accordingly.

Description of the vīṇās:

In the analytical description of his vīṇās, Veṅkaṭamakhī is found to concentrate his attention on the number of frets and the scale of notes produced by each variety. He claims to have constructed three vīṇās (sl 160) namely, the eka tantrī and the two varieties of the dvi tantrī vīṇās.

1. *Eka tantrī vīṇā:* This has only one string which is tuned to ṣaḍja. To facilitate the placement of fret for determining the svaras of the three sthāyis, a fairly elonged daṇḍī has been used. (slōkas 11-12)

2. *The Dvi tantrī or the two stringed vīṇā with two frets:*

In the first, the brass string tuned to mandra ṣadja, the notes ṛṣabha and gāndhāra are produced by the two frets respectively. The steel string providing mandra madhyama on the open string gives varāḷi ma and pañcama in the corresponding frets.

3. *The Eka tantrī with three frets:*

By the three frets on the brass string which is tuned to mandra ṣaḍja, the note ri, ga and ma are produced. In the second and the steel string, tuned to mandra pañcama, the notes dha, ni and sa are produced,

The two-fretted variety of the dvitantrī vīṇā tuned as it is to the fourth produces only five tones in the scale. The second example with three frets seems to be the madhyama śruti tuning of the first vīṇā - resembling the Raghunātha Nāyaka vīṇā. We are not in a position to say whether the frets are fixed or not in these vīṇās.

4. *Śuddha meḷa vīṇā:* has four playing strings which are tuned to anumandra sa, mandra pa, madhya sa and madhya sthāyī ma respectively.

The eka rāga type of s'uddha meḷa vīṇā is provided with nine long frets placed under all the four wires. The svaras produced by these frets in an octave are s'uddha ri, s'uddha ga, sādhāraṇa ga, antara ga, s'uddha ma, varāli ma, pa, s'uddha dhā, s'uddha nī, kais'iki ni and kākali ni and tāra sa. Beyond the tara sthāyī ga fret in the madhya sthāyī ma string (4th string), five short frets are fixed in a separate pīṭha attached to the surface of the daṇḍī, for producing tara sthāyī ma, pa, dha, ni and ati tāra sa. Of the eight frets for producing the seven svaras of tāra stāyi, the two ṣaḍjas for tāra and ati tāra and tāra pañcama frets remain always fixed. Veṅkaṭamakhī makes unmistakable mention of this fact. The remaining five frets may be adjusted according to the relevant notes of the rāga chosen. In the absence of any clue to the shifting of the first six frets, it is possible to surmise that they represented the immovable frets. The presence of partly fixed and partly shiftable frets even in the eka rāga meḷa vīṇā is worth noticing.

The Śuddha mela vīṇā of the sarva rāga mela type:

In view of the utility of additional number of frets and their immobile nature, the sarva rāga meḷa vīṇā is different from the eka rāga meḷa vīṇā. With seven svaras for an octave, 21 svaras have been determined by means of frets. The eleven long and eight short frets are found herein. Beyond the tara sa fret in the fourth main string, a series of twelve frets for producing the s'uddha and vikṛta svaras of the tāra sthāyī are placed, whereas in the eka rāga meḷa vīṇā only seven svaras could be produced in the tāra sthāyī. The sarva rāga meḷa vīṇā covers a range of three sthāyīs, each consisting of twelve svarasthānas.

The Madhya mela vīṇā of the ēkarāga varieties:

This vīṇā is provided with a row of ten long and seven short frets fixed in the vīṇā daṇḍī and the separate parva pītha respectively. The four playing strings are tuned in a slightly modified manner, namely to anumandra pa, anumandra sa, mandra pa and madhya sa. The first of the three tāla strings known as tipi is tuned to tāra sa, the second to madhya pa and tho third string 'Jillika' produces madhya sa. The seven short frets on the small pīṭha are meant to produce seven svaras of tāra sthāyī. The frets producing madhya pa, tāra sa, and ati tāra sa are denoted by immovable ones. Shifting of frets other than those of sa and pa is done to get at new varieties of notes. This particular defect has been rectified in the svara rāga mēḷa which has all immovable frets.

The sarva rāga mela variety of madhyama mela vīṇā :

An array of twelve frets attached to the vīṇā finger board and eleven short frets on a pīṭa fixed suitably, to cover all the svaras, s'uddha and vikṛta in the triple sthāyis, is the arrangement obtained in sarva rāga mēḷa vīṇā. The remarkable feature of this, lies in the use of short but fixed frets for the twelve svarasthānas of the tāra sthāyī also. The introduction of a separate fret for tāra sthāyī kais'iki ni is not acceptable to the author but is left to the discretion of the vaiṇikas. In the absence of the same, kākalī ni is played in its position. Veṅkaṭamakhī upholds and justifies the validity of utilising the second, third and fourth strings of this vīṇā for melodic purposes.

The enunciation of the pakka sāraṇi method of playing in vogue during the author's time finds an exhaustive and lucid treatment next. In fact he may be

considered as the pioneer musicologist to deal with this topic. By pakka sāraṇi mārga, Veṅkaṭamakhī means the method of utilising the mandra and anumandra sthāyī strings known as pakka sāraṇis while performing the caturdaṇḍi. In fact the current musical practice of the vocalists in handling the gīta, ālāpa, ṭhāya and prabandha must have suggested the need for adopting this method of play to facilitate the performance of caturdaṇḍī on the vīṇā. Of the four playing strings, the madhya sthāyi ṣaḍja string has been frequently used. Veṅkaṭamakhī adds that in the musical compositions like gīta and prabandha, the tāra and mandra notes are used frequently, though this practice was not acceptable to his guru, Tāṇappa who according to the author is an authority in traditional music. Veṅkaṭamakhī though holds his guru in genuine respect and follows his tradition, yet has the critical sense of discrimination which is responsible in his taking note of the evolving changes in the musical practice of his time. According to the author, strict adherence to his guru's tradition has led to the neglect of singing mandra sthāyī svaras. Probably the author refers to the popular practice of singing mostly in madhya and tāra sthāyī. In order that the singing and playing in mandra octaves may not be entirely neglected in the Caturdaṇḍī rendering, Veṅkaṭamakhī emphasises the pakka sāraṇi method in vīṇā, which involves the greater utility of strings of mandra sthāyī.

The pakka sāraṇi mode of playing in the śuddha mela vīṇā :

At the commencement Veṅkaṭamakhī explains the svaras that are generally reckoned on all the four playing strings. In the first string tuned to mandra ṣaḍja, the svaras rī, ga and ma out of the seven mandra svaras and in

the second and the mandra pañcama strings; dha and ni alone of the six frets are to be considered, since the svaras, madhya sa, ri and ga are again available in the madhya ṣaḍja string. But in the pakka sāraṇi method, unlike the general practice, it is interesting to note the utilisation of all the seven frets in the mandra ṣaḍja string including the ones for mandra pa and dha, and those in the mandra pañcama string as far as the s'uddha ga fret. The frets producing rī, ga, ma, varāḷi ma and pañcama in the third string (madhya ṣaḍja) have been fully made use of in the pakka sāraṇi. For the rendering of caturdaṇḍī, fifteen notes of the mandra sthāyī are thus considered sufficient in the s'uddha mēḷa vīṇā.

The pakka sāraṇi mode of playing in madhya mela vīṇā :

Herein both vocalists and vaiṇikas accept the utility of a total of seventeen svaras, seven for each of the mandra and madhya sthāyīs and three svaras, viz., sa, rī and ga of the tāra sa. The frets which are generally not reckoned in the playing viz. the dha and ni of anumandra pañcama string and pa, da, ni, sa, ri ga, in the mandra pa string, have been utilised mostly in pakka sāraṇi mārga. The tāna playing vogue at present may be considered as having the salient features of this pakka sāraṇi mārga. This method is still surviving in the modern tāna rendering in vīṇā, though however not referred to as such.

The vīṇās of Rāma Amātya, Govinda Dīkṣita and Veṅkaṭamakhī. Their svara systems :

Rāmāmātya wrote his *Svaramelakalānidhi* in 1550 A.D. when the Vijayanagar empire in the south was at its zenith. His main aim in writing the treatise was to reconcile the theory of music with the practice in vogue

during his times. The musical practice or lakṣya had, by then progressed far beyond the system expounded by S'ārṅgadeva in his *Saṅgīta Ratnākara.* Rāmāmātya referred only to S'ārṅgadeva's system of music and tried to interpret the latter's theories in the light of the existing practice.

S'ārṅgadeva refers to a twenty-two stringed s'ruti vīṇā which was used by him for demonstrating his seven s'uddha svaras and twelve vikṛta svaras. Again in his kinnari vīṇās, which were provided with sufficient number of frets to produce a range of two sthāyīs, he has described the instrumental rendering of many rāgas. Instrumental music must have become quite popular during the period of S'ārṅgadeva. It must be pointed out that the kinnarī vīṇā of S'ārṅgadeva must have developed into Rāmāmātya's vīṇās[1] viz. S'uddhamela, Madhyamela and Acyutarājendramela vīṇās. Of these, the Madhyamela vīṇā with four playing strings and with frets for a range of two sthāyīs, was later modified slightly by Veṅkaṭamakhī which led to the emergence of our Tanjore vīṇā.

The vīṇās of Rāmāmātya are well known. They are provided with four playing strings, three s'ruti strings and are provided usually with six frets. Each of the three vīṇās having two varieties viz. ekarāgameḷa and sarvarāgameḷavīṇās respectively gives rise to a total of six vīṇās. In the eka rāga meḷa, the frets are adjustable as to allow a different order of intervals to be performed. In the sarvarāga meḷa, the frets are fixed giving scope for playing all the rāgas. A third variety in madhya meḷa vīṇā is also referred to by Rāmāmātya. Here the frets are

1. Rāmāmātya—Svarameḷakalānidhi—ch. III, p. 15, Śl. 11-17.

fixed under the fourth string for playing in all the three sthāyīs, while the first three strings are to be left aside. This variety of madhya mela vīṇā must have suggested the 24 fixed fretted vīṇā of Raghunātha and Veṅkaṭamakhī using the frets under all the four playing strings. Rāmāmātya, however never describes this twenty-four fretted variety as it is already implied in the sarvarāgamela type of madhyamelavīṇā, which is again the immediate ancestor of the Tanjore vīṇā. Amātya's statement that the notes produced on the frets of the madhya and tāra sthāyīs only are accepted in practice in view of their pleasing quality, deserves special notice in the context.

In the view of Govinda Dīkṣita, the personality of the meḷas can be better defined in his vipañci, which are of three kinds, viz. the s'uddha mela, madhyama mela and Raghunātha bhūpa mela. Of these, the s'uddha mela vīṇā is pleasing to all, while the madhyama mela vīṇā enjoys wide popularity; Govinda Dīkṣita introduces twelve fixed frets in a consecutive order in all the three vīṇās. The introduction of the long and fixed frets under the four playing wires naturally rules out the possibility of the eka rāga variety under the three vīṇās as they represent sarva rāga fretting. Hence the absence of eka rāga and sarva rāga vīṇās in the treatment of Govinda Dīkṣita may be justified. Veṅkaṭamakhī on the other hand finds these varieties under each of his nine vīṇās. In the tuning of the s'uddha mela vīṇā both Rāmāmātya and Govinda Dīkṣitā agree. The four playing strings are tuned thus accordingly to anumandra sa, anumandra pa, mandra sa and mandra ma respectively. The tāla strings are usually tuned to the samvādi svaras or to the identical notes. In the tuning of the four strings of the madhya mela vīṇā

Govinda Dīkṣita[1] agrees with Rāmāmātya. Veṅkaṭamakhī who adopts the tuning of the strings in the s'uddha mela vīṇā as Ṣ P̣ S M severely criticises Rāmāmātya for tuning the string one sthāyī below (*Caturdaṇḍiprakas'ikā* ch. I, s'lokas 53–63).

The placement of 12 frets in consecutive order in Govinda Dīkṣitā's vīṇās yielded the following svaras - s'uddha ri, s'uddha ga, sādhāraṇa ga, cyuta madhyama ga, s'uddha ma, cyuta pañcama ma, pañcama, s'uddha dha, s'uddha ni, kais'iki ni and kākali ni. It is noteworthy that the slightly modified nomenclature of svaras is being adopted by Govinda Dīkṣita in the description of the intervals signified by the frets and in the treatment of Vidyāraṇya's meḷas. Unlike Rāmāmātya, he allocates a fret for kākalī ni instead of cyuta ṣaḍja ni, but he has followed Amātya's nomenclature in the case of cyuta madhyama ga. In the description of varāli meḷa, he has adopted 'ṣaṭs'ruti ma' instead of cyuta pañcama ma. It is only in Veṅkaṭamakhī's vīṇā fretting perhaps, that we are introduced to the frets producing antara gā and kākali ni as such and varāli ma for the first time.

Generally the first step in the fixing of frets determines the harmonic svaras, namely the tāra sa, pañcama and madhyama, in the sāraṇi string; while in the pañcama string catuḥs'ruti ri, ṣaḍja, and octave sa are identified as the consonant points, which are represented by the frets. It is from these perfect pitches, that the other frets have been fixed as fifth or fourth.

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1. In the printed edition of Saṅgita Sudha the verse (ch. II, Śloka 439) indicating the tuning of the fourth string reads "Mandrādi Ṣaḍja" It should be "Madhyādiṣaḍja".

According to Rāmāmātya and his illustrious predecessors, two notes are samvādi to each other if there exists an interval of 12 or 8 śrutis between them. His system[1] of determining the values of the twenty-four svaras in terms of the six frets on all the four playing strings, reveals that most of the pairs are related to each other in the same way as the fundamental is related to its upper partial tone.

The following table is illustrative of the svaras and their values in terms of ratios of frequencies,* produced by the six frets on all the four wires in Amātya's śuddha meḷa vīṇā.

TABLE I

S. No. of frets.	I	II	III	IV	V	VI
S	śud.ri	sud.ga	sād.ga	c.ma.ga	sud.ma	c.pa.ma
	$\frac{256}{243}$	$\frac{9}{8}$	$\frac{32}{27}$	$\frac{81}{64}$	$\frac{4}{3}$	$\frac{729}{512}$
P	sud.dha	sud.ni	sud.ni	c.sa.ni	sud.sa	sud.ri
	$\frac{128}{81}$	$\frac{27}{16}$	$\frac{16}{9}$	$\frac{243}{128}$	1	$\frac{2187}{2048}$
S	sud.ri	sud.ga	sad.ga.	c.mad.ga	sud.ma.	c.pa.ma
	$\frac{256}{243}$	$\frac{9}{8}$	$\frac{32}{27}$	$\frac{81}{64}$	$\frac{4}{3}$	$\frac{729}{512}$
M	c.p.ma.	sud.pa.	sud.dha	sud.ni	kai.ni	c.sa.ni
	$\frac{1024}{729}$	$\frac{3}{2}$	$\frac{128}{81}$	$\frac{27}{16}$	$\frac{16}{9}$	$\frac{243}{128}$

1. Svarameḷakalānidhi—ch. III, p. 16, Śl. 44-62.

* The frequency values given here are based on those mentioned in South Indian Music book IV by Prof. P. Sambamoorthy.

The above table suggests the points enumerated below:

1. The frets numbering I, III and V give the notes derived in the S – M bases (cycles of fourths) while the IInd, IVth and VIth frets produce the notes obtainable in the sa – pa progression.

2. Starting from the second fret, the other frets have been fixed in this order, the IInd, IVth, VIth, Vth, IIIrd and Ist.

3. The s'uddha ga obtained in the second fret of the sa string is equivalent to 9/8, i.e., catuḥs'ruti ri. Similarly s'uddha ni of the same fret in the pa string is equivalent to catuḥs'ruti dha (27/16). But Amātya calls them 'pañcas'ruti'.

4. Sādhāraṇa ga in the sa string by the IInd fret is found to be identical with the note of value 32/27, i.e., the s'uddha ga. Likewise kais'ikī ni on the pa string by the IIIrd fret is equivalent to the note of value 16/9, i.e., the s'uddha ni of present terminology.

5. S'uddha dha obtained in the third fret on the mandra ma string is eka s'ruti dha (128/81). S'uddha ri under mandra sa string by the first fret is eka s'ruti ri of 256/243 value. This s'uddha ri is not the tris'ruti interval. The s'uddha ri under the pa string by the sixth fret is again found to be at slight variance with this. This is of 2187/2048 value and is not the ancient s'uddha ri (tris'ruti ri 10/9). This point is interesting.

6. Cyuta madhyama ga produced by the fourth fret on the mandra sa string is found to be a comma higher than antara ga, i.e., 81/64. Similarly cyuta ṣaḍja niṣāda obtained in the sixth fret under the mandra ma string has

the value 243/128, a comma higher than kākali 15/8. Cyuta pañcama ma is available in the fret under the mandra sa string is found to be of the value 729/512, lower by 256/243 from pañcama. This value is again at minute variance with the cyuta pañcama ma (1024/729) produced by the first fret under mandra ma string.

7. Omission of two separate frets for antara ga and kākalī ni, the famous harmonic notes emanating in the ṣaḍja and pañcama strings respectively is conspicuous.

Rāmāmātya's attempt to locate the seven s'uddha svaras and twelve vikṛtas of S'ārṅgadeva on his vīṇās presented certain difficulty in reconciling the theory with practice. Accordingly five of the twelve vikṛtas of the latter have to be rejected as they are found to be identical with the other svarasthānās. Of the remaining seven vikṛtas again, Rāmāmātya could locate only the five vikṛtas viz. sādhārana ga, cyutamadhyama ga, kais'iki nī, cyuta ṣaḍja ni and cyuta pañcama ma. The two other vikṛtas viz. antara ga and kākalī ni are not denoted by separate frets. Thus under the sa and ma strings, a total of 12 svarasthānas was obtained. However, he explains the reasons for not providing frets for antara and kākalī, the use of which he says is always rare according to S'ārṅgadeva. He is definitely aware of these two powerful harmonics, but has not signified them by his frets in the vīṇā. Rāmāmātya's location of frets (No. IV and VIth) conform to the upper fifths or the progression of cycle of fifths, since he could arrive only at the higher note (tivra) of the twin namely cyuta madhyama ga and cyuta ṣaḍja ni instead of antara ga and kākalī ni respectively. Nevertheless, he advocates the 'pratinidhi theory' or the theory of the substitution, according to which antara and kākalī

notes could be produced in cyuta pañcama ma and cyuta ṣaḍja niṣāda frets respectively as there is only a very minute difference (81/80) between them.[1] "If two frets were fixed to produce antara and kākalī, the resulting sound will be difficult to encounter and will be a hindrance says Amātya by way of justifying his theory. And antara ga and kākalī ni were considered identical with cyuta madhyama ga and cyutaṣaḍja ni in actual practice, during the author's time, Somanātha's view regarding the placement of frets emphasises the help of svayambhu and samvāditva. In the event of the above manner of fretting, the notes have a tendency to be increased or decreased in pitch by a negligible difference of one s'ruti, which of course need not be looked upon as a doṣa or defect, since it will not affect the sweetness of the melody.[2] Govinda Dīkṣita also refers to the optional usage of the terms kākalī and Antara. According to S'rikaṇṭa, these two intervals are implied in the 'pata sa' and 'pata ma' frets.[3] Ahobala's scientific interpretation of the tones in an octave in terms of the speaking lengths of the wire discloses a fret for tivra-tara ga (24/19) and not for antara ga 5/4. The circumstance of providing frets for antara and kākalī in the vīṇā is mentioned by Veṅkaṭamakhī. Though there exists a difference of one s'ruti between these two pairs of notes, Veṅkaṭamakhī does not follow the identical nature of these svaras. Since cyutamadhyama gāndhāra and cyuta ṣaḍja niṣāda are higher in pitch than antara ga and kākalī ni respectively, and since the note of a lower svarasthāna can never be negotiated from a note of higher pitch,

1. Svaramelakalānidhi, ch. III, p. 19. Śl. 68-70.
2. Rāga Vibodha—p. 69—IInd Viveka—vide Comm. Also Sadrāga Candrodaya, p. 12, Śl, 30-34.
3. Rasa Kaumudī—Vīṇā, ch. p. 18, Śl. 51.

he located frets for antara ga and kākalī ni instead of fixing them for their higher varieties respectively. The present method adopted in the vīṇā fretting mostly by aural checking and comparison, finds invariably a fret each for antara ga, s'uddha ma, pañcama, kākalī and tāra sa; the substitution theory advocated by Amātya, may have also suggested the slight modification in the placement of frets or in the naming of it. Whether the cyuta madhyama gāndhāra and cyuta ṣaḍja niṣāda frets of Amātya were given the names of antara and kākalī respectively by Veṅkaṭa-makhī or whether he resorted[1] to slight modification to obtain the notes of frequencies 5/4 and 15/8, cannot be ascertained.

A study of the svara system of Rāmā Amātya and his location of the svaras on his vīṇās reveal the following facts :-

1. One and the same fret is found to symbolise different s'ruti intervals under the ma and sa strings. As explained elsewhere, s'uddha pa produced by the second fret under the ma string is a catuḥs'ruti interval from ma. The same fret under the sa string is said to produce s'uddha ga, which is a pañcas'ruti interval.

2. Alternative svara names are used to signify the same svarasthāna. S'uddha ga and s'uddha ni are the same as pañcas'ruti ri and dha respectively. Kais'iki ni and sādhāraṇa ga are known also as ṣaṭs'ruti dha and ṣaṭs'ruti ri respectively. This is later followed by Veṅkaṭamakhī.

3. S'uddha ri and s'uddha dhā, as located on his vīṇā represent, the lower varieties of the respective svaras.

1. P. P. S. Sastry, Veṅkaṭamakhin and his twelve tones—Mus. Ac. J., 1931.

Thus they are certainly not the śuddha ri and dha represented in the sa - grāma which are triśruti intervals.

4. The meḷa system of Rāmāmātya is definitely based on the arrangement of frets for locating the svaras on his vīṇā[1] and the śuddha scale Mukhāri is thus the result of taking the first fret under the sa string as locating the śuddha ri (komala ri).

5. The theory of 7 vikṛtas has to be revised in view of practice and reduced to five. This naturally gives rise to the famous 12 svaras of the sthāyi. The possible number of scales that could be formulated on the basis of 12 svarasthanas is 72. If only Amātya had made a further attempt he would have easily arrived at the 72 meḷakartas.

Granting that a mathematical evaluation of the intervals by its very nature can hardly yield satisfactory results, we however may resort to such a treatment only as a nearest approach to their accurate intonation. The arithmetical calculation is meaningful only with reference to an indication of the greater or smaller value in quantitative forms. An approach to Veṅkaṭamakhī's twelve tone scale as defined by the fretting may be attemted as a means of representing it to the eye.

According to general principles of fretting, they are fixed on the basis of the consonance and the notes produced by the corresponding frets on all the four wires are related as consonant svaras. But perfect consonance or blend may not be as such possible in the case of all the svaras produced by the corresponding frets since the tension as well as tuning of the strings are not always identical.

1. 'North South Distinction'—A survey—Dr. Premlata Sarma. Indian Music Journal No. 7.

An attempt may be made to arrive at the values of the svaras available in Veṅkaṭamakhī's śuddha meḷa vīṇā (Table II)

TABLE II

TABLE SHOWING THE SVARAS AND THEIR VALUES IN VEṄKAṬAMAKHĪ'S ŚUDDHA MEḶA VĪṆĀ

No. of frets.	I	II	III	IV	V	VI
Ṣ	Śud.Ri.	Śud.Ga.	Sād.Ga	Antara Ga	Śud.Ma	Varāḷi Ma
P̣	Śud Dha $\frac{8}{5}$	Śud.Ni $\frac{27}{16}$	Kai Ni $\frac{9}{5}$	Kākalī Ni $\frac{15}{8}$	Śud.Sa 1	Śud Ri $\frac{135}{128}$
S	Śud.Ri $\frac{256}{243}$	Śud.Ga $\frac{9}{8}$	Sād.Ga $\frac{6}{5}$	Ant. Ga $\frac{5}{4}$	Śud Ma $\frac{27}{20}$ $\left(\frac{4}{3}?\right)$	Varāḷi Ma $\frac{45}{32}$
M	Varāḷi Ma $\frac{64}{45}$	Pa $\frac{3}{2}$	Śud.dha $\frac{8}{5}$	Śud.Ni $\frac{5}{3}$	Kai Ni $\frac{9}{5}$ $\left(\frac{16}{9}?\right)$	Kākalī Ni $\frac{15}{8}$

The above table suggests that the intervals which do not seem to figure in Amātya's śuddha meḷa vīṇā, may be obtained in the fourth and sixth frets. The introduction of frets for antara and kākalī in madhya sa and mandra pa strings, gives the triśruti dha (5/3) called as śuddha ni by the author, in the corresponding fret of the madhyama string. Varāḷi ma with the frequency 45/32 value emerges as a saṃvādī of the corresponding fret producing kākalī ni in madhya sa string.

The placement of a fret for antara ga is more natural, as it is a harmonic suggested by the entire length vibrating at 1/5 length. A convenient arrangement of frets conducive to express melodic music is found in the madhya meḷa fretting wherein 12 long frets in consecutive order have been fixed under all the four strings. Veṅkaṭamakhīn's tuning of the playing string to madhya sa, the third to mandra pa, second to mandra sa and the first to anumandra pa has suggested new intervals in the scale of vīṇā. The Table III tries to explain in quantitative figures the notes produced by the 12 frets of Veṅkaṭamakhīn's madhya meḷa vīṇā; this fretting may be considered perhaps similar to the modern fretting available in Tanjore Vīṇā.

Once the importance of antara ga in fretting has been realised, new intervals have been suggested naturally. An antara ga above from s'uddha ma has resulted in 5/3 i.e., tris'ruti dha; The corresponding fret in pa string produces antara ga. Similarly an antara ga below from ma gives s'uddha ri 16/15, its corresponding fret in the pañcama string gives s'uddha dha 8/5. The tris'ruti dha 5/3 in the second fret of the pañcama string is responsible for the tris'ruti ri (10/9) in the corresponding fret on the madhya sa string. This ṛṣabha (10/9) may be recollected as the s'uddha ṛṣabha of ṣaḍja grāma scale. The ṛṣabha produced by the seventh fret in the pañcama string is found to be catuḥs'ruti ri 9/8 being the samvādī of pañcama fret in the sa string. Similarly the first fret producing a semitone 16/15 in the sārani string is not found to be identical with the s'uddha ri produced by the sixth fret of mandra pañcama string namely 135/128 being a samvādī of tīvra ma 45/32 by the corresponding fret in the sāranī string.

TABLE III

MODERN FRETTING IN TANJORE VĪṆĀ

	1	2	3	4	5	6	7	8	9	10	11	12
	s'ud da	tri da	s'ud ni	kāk ni	madh sa	dvi ri	cat ri	sād ga	ant ga	s'ud ma	tīvra ma	madhya pa
P.	$\frac{8}{5}$	$\frac{5}{3}$	$\frac{16}{9}$	$\frac{15}{8}$	$\frac{1}{}$	$\frac{135}{128}$	$\frac{9}{8}$	$\frac{6}{5}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{45}{32}$	$\frac{3}{2}$

Mandara Pa string.

	1	2	3	4	5	6	7	8	9	10	11	12
	s'ud ri	tri ri	s'ud ga	ant ga	s'ud ma	tīvra ma	pa	s'ud da	tri da	s'ud ni	kākalī ni	tāra sa
S	$\frac{16}{15}$	$\frac{10}{9}$	$\frac{32}{27}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{45}{32}$	$\frac{3}{2}$	$\frac{8}{5}$	$\frac{5}{3}$	$\frac{16}{9}$	$\frac{15}{8}$	2

Madhya sa string.

It is interesting that the minor third (6/5) sādhāraṇa ga seems not available in the sārani string, instead (32/27) śuddha ga is fixed. Whereas the eighth fret in the pañcama string gives sādhāraṇa ga, the sā string at the corresponding fret obtains dviśruti dha (8/5). Since śuddha ga 32/27 is the lower variety of the two, it is preferable to locate this and a little deflection from this yields sādhārana ga (6/5). The semitonal interval of 16/15 value is found to exist between the notes produced by the following frets namely 2nd - 3rd - 4th - 5th - 6th - 7th ; 7th - 8th ; 9th - 10th ; 11th and 12th frets.

The semitonal interval of 135/128 ratio of frequency occurs between 3rd - 4th ; 5th - 6th ; 10th and 11th frets. The eka śruti interval of value 25/24 is found between 1st-2nd, 8th-9th frets. Thus excepting triśruti ri and triśruti dha (6/5) which are separated from the lower frets by an interval of eka śruti of frequency of 25/24, the other frets have been carefully fixed on the basis of the unequal dviśruti principle. The open strings have undoubtedly the blending consonance as they are tuned to the perfect pitches. The notes of the various frets need not be expected to have such blending consonances with the notes produced by the corresponding frets on other strings tuned as fifths or fourths. This indicates perhaps that the present mode of fixing the frets is based on the melodic principle of just intonation and not equal temperament. The emphasis on this manner of fixing the frets amounts to just approximate intonation which is most suited for the conception and comprehension of our rāgas. This again proves the fact that the octave is made up of 22 intervals, assigning four śrutis to represent the major tone interval, a semitone is half a major tone, minor tone between the major and

semitones "not as being mathematically just but as a means of representing to the eye and to the understanding of the supposed relations to which these intervals bear to each other."[1] With the emergence of the vīṇā with 12 fixed frets signifying the 12 svarasthānas it is perhaps more easy to justify the unequal nature of the 22 s'rutis viewed as intervals.

The three kinds of vīṇās mentioned by Rāmāmātya, Govinda Dīkṣita and Veṅkaṭamakhī are essentially based on the different systems of tuning adopted for the strings. Generally the strings are tuned to the tonic, i.e. ṣaḍja pañcama and madhyama. The drone strings are tuned to the samvādī svaras. The tuning adopted in the vīṇās may be noticed.

	Suddhameḷa Vīṇā				*Madhyameḷa Vīṇā*			
	I	II	III	IV	I	II	III	IV
Rāmā Amātya	S̤	P̤	Ṣ	Ṃ	P̤	Ṣ	P̣	S
Govinda Dikṣita	S̤	P̤	Ṣ	Ṃ	P̤	Ṣ	P̣	S
Veṅkaṭamakhī	Ṣ	P̣	S	M	P̤	Ṣ	P̣	S

The madhya meḷa tuning of Veṅkaṭamakhī obtains madhya ṣaḍja on the IVth string, while the s'uddha meḷa tuning has 'ma' on the same string. The Raghunātha meḷa vīṇā seems to be the madhyama s'ruti tuning of the madhya meḷa vīṇā. The relevant s'lokas (p. 155-sls. 440-444) from *Saṅgīta Sudhā* have been explained by Veṅkaṭamakhī in the following manner. "If of the two vīṇās, the madhya-meḷa vīṇā is played by the vaiṇika, taking the first note as pañcama it is the third variety called the

1. J. D. Paterson—Musical scale of the Hindus—p. 178.

Raghunātha meḷa vīṇā".[1] In other words, the madhyama svara in the madhyameḷa vīṇā becomes the ṣaḍja in the Raghunātha meḷa vīṇā. Thus in the Raghunātha meḷa vīṇā, the fourth string will relatively sound as mandra pañcama, if the madhyama fret of the string is taken as ṣaḍja. Instead of obviously tuning the fourth string to ma or pa, either by decreasing or increasing the tension on the wire, the effect of tuning in madhyama and pañcama s'ruti can as well be conveyed by treating the sa on the open wire as the mandra pa (under fifth) or as mandra ma (under fourth).

Of the two systems of tuning viz. pañcama and madhyama, the latter seems to have been resorted to often. In the madhyama s'ruti, ma is treated as ṣaḍja, the tonic, in which case ṣaḍja becomes the pañcama below in relative pitch. The practice of singing and playing in madhyama s'ruti which is quite popular at present can be traced to the practice in vogue in the vedic period. The vedic hymns recited in the normal pitch of the voice were sometimes rendered in the fourth higher and fifth higher. In other words the shift of the tonic from sa to the madhyama or pañcama is implied. Of the important consonant notes present in an octave, the note ma has all along been treated with special attention since the time of Bharata. It is the pivotal note in the scale occupying a central position enjoying almost an equal status with pañcama, the fifth. It is again the final note of the lower tetrachord whereas pa forms the first note of the upper tetrachord in the scale. Bharata calls ma as 'avinās'ī' indestructible and never to be destroyed in the

1. Saṅgīta Sudhā, ch. II, p. 155, Sl. 440-444.

tānas.[1] The importance of madhyama on the flute has always been emphasised by him. Further, the primordial scale had its initial note the madhyama called as prathama or the first in the sequence M, G, R, S, N, D, P, whereas Bharata and Mataṅga have prescribed the scanty usage of antara and kākalī, madhyama has been described as occurring frequently in prayogas. This again seems to enhance its importance in the early music, ma has always been considered unique in the descending music of the grāmas while pa is important in the ascending scales. Again the recognition of vikṛta pa as variant of ma, and signified by a fret in the vīṇā is an event of musicological importance. The ma grāma though devoid of a perfect fifth (between sa and pa), had the genuine fourth in its scale. Again the reduced pa of the same grāma had a fourth relationship with the tris'ruti ri. The ancient Tamil s'uddha scale (Harikāmbhoji - the modern equivalent) is the ma mūrcchanā of the ṣaḍja grāma. According to tāntric interpretation, the evolutionary process of musical notes bears similarity to that of vedic deities. It is said that vedic deities first manifested themselves in the sound and colour forms. From out of the two, were created the image forms. Ākās'a supposed to be the first in creation is associated with the sound form of ma. Thus the Vedānta's definition of madhyama-svara makes it the fundamental perceptable sound. The theory of evolution of sapta svaras from the udātta, anudātta and svarita pitch-ri and dha from anudātta, ga and ni from udātta, sa, ma and pa from svarita-which fact again points out to the importance of the two

1. Manmohan Ghosh—Nāṭya Śāstra—Vol. II, 28th ch. vide Prose after śl. 34.

fundamental consonances in the scale of sapta svaras. Besides, the 22 s'rutis have been derived from the parallel progressions of fifth and fourths. Again it is the difference between ma and pa that has been described as the major tone or catuḥs'ruti interval which is the next consonant interval in the scale, The appreciation of this interval has been responsible for bringing into existence the other notes in the scientific development of the scale. Thus the significant role of madhyama has been recognised even in very early times. In the later history of rāgas, it is again in the use of ma, that the first 36 meḷas of the 72 meḷakarṭa scheme differ from the second set of 36. The importance of ma has been realised even in the tuning of vīṇās of Rāmāmātya and Govinda Dīkṣita. The system of tuning by fourths (each string tuned as a fourth from its lower neighbour) at one stage seems to have been very popular with Persians and Arabians. It is said that the above tuning was in tune with the cosmological system of the four-fold things that dominated the sciences and Philosophy in the Islamic East. The statement that ma is the centre of the scale and hence is the pivot, bears much truth from its functional significance down the history.

At present the madhyama s'ruti singing is resorted to in rāgas which have a limited range of scale like pañcamāntya, dhaivatāntya and niṣādāntya rāgas. Those in which the consonance of fourth is to be emphasised more often for the delineation of melodic beauty such as Madhyamāvati, Maṇiraṅgu, Hindola, etc. are generally rendered in madhyama s'ruti. The rāgas which have in their constitution the intervals related as ṣaḍja and madhyama, shine well when rendered in the madhyama

śruti, as the madhyama forms the fundamental tonic in this tuning.

THE MELA SYSTEM OF RĀGA CLASSIFICATION

The concept of rāga which is primarily an emotional concept in sound represents the unique feature of Indian Music. A study of the history of rāga and of the rāga classification reveal the following facts.

1. The earliest definition of rāga and its rāga rūpa is found in Mataṅga's Bṛhaddēśī.

2. The grāma-mūrcchanā-jāti system happens to precede the rāga classification. The grāmas provide the basis for mūrcchanas, which give rise to jātis while rāgas are derived from jātis. Similarly the janya rāgas are said to be derived from the so called janaka rāgas.

3. The grāma-mūrcchanā-jāti system of Bharata was subsequently followed by other rāga classifications, viz.

1. The śuddha-chāyālaga-saṅkīrṇa system.

2. Strī-puruṣa napuṁsaka rāgas on the basis of the gender of the rāgas. This evidently led to the rāga-rāgiṇi system of Hindustani music.

3. Classification of rāgas on the basis of gāna kāla and the presence of gamaka in rāgas viz. (1) Candrāmśa and Sūryāmśa rāgas; (2) Kampita rāgas and Kampa vihīna rāgas respectively.

4. The classification in vogue in ancient Tamil music viz. (1) Paṇ, Tiram and Tirattiram (2) Pagalpaṇ, Iravuppaṇ and Poduppaṇ (3) Paṇs classified according to the five regions, closely resemble classifications met with in rāgas.

5. The janaka-janya or meḷa system of rāga classification which came to be adopted in the post Ratnākara period somewhere in 14th century A.D. continues to dominate Karnatic music as it exists today.

It is a fact that the meḷa-janya system of rāga classification emerged when the grāma-mūrcchanā-jāti system fell into disuse. Along with the harp vīṇās fell also the grāma system. It was slowly making its disappearance and along with it, the distinction between the sa-grāma and Ma-grāma. Kallinātha in his scholarly commentary on Ratnākara points out the important fact that sa was the graha, amśa and nyāsa for all rāgas belonging to sa-grāma and ma-grāma. This evidently makes the fact clear that (1) ṣaḍja and pañcama had lost their vikṛta nature and (2) vikṛta pa of ma-grāma fell out of vogue which came to be known as cyuta pañcama ma. Thus as early as the period of Vidyāraṇya, the ma-grāma left the field. Sa-grāma with sa as graha svara continued to remain as the standard scale of reference for theoretical purposes. And Rāmāmātya explicitly says that all deśīrāgas are born of sa-grāma, thereby emphasising the exit of ma-grāma.

Further, the remarkable development that had taken place in the construction of musical instruments, especially, of vīṇā, about the same period, had made the evolution of fresh and logical concepts possible. As a consequence, arose the meḷa system of rāga classification, which was definitely related to the fretting of vīṇās of those times. The attempt to locate the svaras on the vīṇā under fixed frets brought changes in the svara

nomenclature and led to the formulation of new meḷa systems.

That the emergence of the 12 tone complex and its crystallisation in the vīṇā fretting suggested the 72 meḷakartas, has already been alluded to. The concept of meḷa and janya underwent a remarkable development during the last few centuries and in fact it came to represent a regularised concept in the latter half of the 18th century. Again Amātya is to be regarded as the first lakṣaṇakāra to devote a chapter in his *Svaramelakalānidhi* for the elucidation of the topic. Still earlier, the concept of meḷa had probably flowered as a recognisable concept at the time of S'ri Vidyāraṇya during the palmy days of the Vijayanagar kingdom. The musical wisdom of Vidyāraṇya has fortunately been transmitted to the Tanjore region through the contribution of Govinda Dīkṣita. His work *Saṅgīta Sudhā*, serves to enlighten our knowledge of the history of rāgas since the Vidyāraṇya era.

The meḷa and rāga chapters of *Saṅgīta Sudhā* have become invaluable in the history of music on account of their original contribution. The light thrown on the musical treatise, *Saṅgītasāra* and its unique author S'rī Vidyāraṇya has helped to establish the fact that the term meḷa in its classifying sense had come into vogue as early as the 14th century. The author quotes relevant excerpts from *Saṅgītasāra* while expounding Vidyāraṇya's 15 meḷas and 50 janyas grouped under them.[1] It is said that the meḷa system of rāga classification since its inception in the post-Ratnākara period and also the nomenclature of some of the scales like Hejjuji were

1. *Saṅgīta Sudhā*, ch. II, p. 152, Sl. 413-419.

influenced by the Arabian and Persian systems of music.[1] On the basis of locality, the Persians classified their eighty-four modes into 12 makams or pardahs, 24 shobahs and 48 gushas. Each makam was ascribed an appropriate number of shobahs, which were secondary modes; scales inherent in particular regions have been in existence since the period of Silappadigāram (2nd cent. A.D.) the Tamil Epic. The Tamils classified their scales according to the region into mullai, marudam, pālai, neydal and kuriñji.

Rāmāmātya recognises 20 meḷas. But he eliminates five meḷas on account of the presence of antara and kākali svaras, which are not represented in his vīṇā fretting. The remaining give a total of 15 meḷas. Veṅkaṭamakhī adds 4 more to the 15 meḷas and finds 19 meḷas as popular during his time. Tuḷajā recognises 21 meḷas, adding two more to the 19 prasiddha meḷas of Veṅkaṭamakhī. Somanātha accepts only 23 meḷas, though he derives as many as 960 meḷas through prastara. It took fairly a considerable length of time for the 72 meḷas to attain practical recognition.

The meḷas of Vidyāraṇya and their salient features :

A study of the meḷas of Vidyāraṇya and their characteristics, is essential for tracing the development of the same during the subsequent stages. Table IV (vide appendix) is illustrative of the meḷas of Vidyāraṇya in order, the kinds of svaras taken by them and their modern equivalents.

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1. William Jones & Augustus Willard—Music of India—1962—pp. 93-94. (On the Musical Modes of the Hindus by Sir William Jones).

Dr. Premlata Sarma—Indian Music Journal—No. 7—'North South Distinction'—A Survey—p. 37.

It is interesting at the outset that it is Nāṭa and not Mukhāri that figures as the first meḷa. In the description of these meḷas, 16 svara names have been used, namely 3 ṛṣabhas, 3 gāndhāras, 2 madhyamas, 3 dhaivatas and 3 niṣādas with the addition of sa and pa. A similar treatment of svaras may be recognised in the formulation of 72 meḷakartās. Whereas in the description of svaras determined by the frets, Govinda Dīkṣīta uses the nomenclature cyuta madhyama ga and cyuta ṣaḍja nisāda, but in the treatment of meḷas of Vidyāraṇya, he resorts to the use of the names antara and kākali only. We are introduced to the new name of interval namely ṣaṭs'ruti ma instead of cyuta pañcama madhyama. Mukhāri figures as the 11th meḷa in the list and takes the s'uddha svaras of Karnatic music. It is likely that Rāmāmātya took the idea from Vidyāraṇya and called Mukhārī the s'uddha scale, which was accepted by the subsequent lakṣaṇakāras. In the very first meḷa, Nāṭa, vivādī intervals are found to be present. Some of the meḷas are again repetitions, while some are found to be identical with the modern meḷas. Gurjari meḷa (2nd) is the same as Rāmāmātya's Mālavagauḷa and Gauḷa of Veṅkaṭamakhī. Hejjujji meḷa (14th) with sa as graha, ams'a and nyāsa corresponds to the Gāyakapriyā meḷa. The Kāmbhoji meḷa is again repeated in Kedāragauḷa.

It is again interesting that three of the ghana pañcakarāgas namely Nāṭa, Varāḷi and S'ri are found in his list and Ārabhi is available as a janya under S'aṅkarābharaṇa. The intervals which Rāmāmātya found to be current in lakṣya viz. pañcas'ruti ri and da, ṣaṭs'ruti ri and da, and cyuta pancama ma, had already been used in the meḷas of Vidyāraṇya. It is also clear that the meḷas

of Vidyāraṇya were later absorbed into the 72 meḷakarta scheme. The janyas numbering 50 grouped under the 15 meḷas have also been described in detail in *Saṅgīta Sudhā*, with the graha, amsa and nyāsa, gānakala and kinds of notes used in them. The Gurjari meḷa of Vidyāraṇya is identical with our Māyāmāḷavagaula meḷa, taking antara ga and kākali ni besides the other s'uddha svaras. Govinda Dīkṣita accepts the former as the meḷa in view of its popularity and sampūrṇa character, taking both ascent and descent into account. Ramāmātya recognises Mālavagaula as a meḷa with Gurjari as one of its janyas. According to Rāmāmātya, Mālavagaula takes cyuta madhyama gandhāra and cyuta ṣaḍja niṣāda while the rest are s'uddha. Gurjari, its ṣāḍava janya omits pa in the ascent.

While expounding the "Saṅgīta vidyā upaniṣad", Govinda Dīkṣita takes into consideration the existing theories of conflicting nature. He says in unmistakable terms that there is a lot of disagreement with regard to the usage of svaras, s'rutis, and their nomenclature adopted in the des'ī rāgas of his times. The svaras become twelve, of which excepting sa and pa, the remaining admit of 4 s'rutis each. The statement that the use of new (s'rutis) intervals with names pañcasruti and ṣaṭs'ruti in des'ī rāgas is not sanctioned by tradition, and that the omission of the same may not be conducive to rāga bhava, testifies to the changes taking place in the realm of svara and rāga even in the author's own time. Many instances of such changes are available in the lakṣaṇa granthas of the respective times. The description of Sālaṅganāṭa as a janya under Gurjari meḷa in the pages of *Saṅgīta Sudhā*, takes into consideration the theory of Rāmāmātya,

which assigns pañcaśruti ri and dha, cyuta madhyama ga, and cyuta ṣaḍja niṣāda while at the same time calling it an independent meḷa. Sālaṅganāṭa is cited as a meḷa in *Svarameḷakalānidhi* while Vidyāraṇya's theory assigns it to Gurjari meḷa. Within a short span of time, we are introduced to two theories regarding the rāga Gurjari.

Music being a practical art meant for aural perception and enjoyment is always susceptible to changes in every aspect and it is in fact contributory to the aesthetic growth and perfection of the art to a certain extent. Hence it is the lakṣaṇakāra who makes a note of the practice and records it, comes to enlighten us in tracing the history of rāgas. It is to be accepted that the severe criticisms from Dīkṣita and Veṅkaṭamakhī by their very nature may not be palatable but the truth behind them brings to light the interesting growth and development of the concepts and their interpretation. Govinda Dīkṣita's views regarding the meḷa rāgas are in accordance with those of Vidyāraṇya and do not seem identical with those of Rāmāmātya. Again Veṅkaṭamakhī differs from his father in the treatment of some of the meḷas. Strong differences met with in regard to the problem of assigning janyas to particular meḷas in the same century again serve to explain the ever growing nature of our rāgas. S'uddha Vasanta, for instance cited as a janya under Gurjari figures under S'aṅkarābharaṇa in the treatment of Veṅkaṭamakhī. The table V (vide Appendix) illustrates the points of difference in the treatment of meḷas and janyas of Veṅkaṭamakhī and Govinda Dikṣita.

The scheme of 72 meḷas :

That the formulation of the 72 meḷas on the basis of the twelve svarasthanas, is no sealed book at

present. The mimāmsaka architect of this, has carefully worked out a scientifically valid and aesthetically perfect codification of scales conceivable on the basis of 12 tone complex. These organic structures in sound have rightly become the source of constant inspiration to vāggeyakaras, as well as musicologists.

A meḷa according to Veṅkaṭamakhī to use his own words is an arrangement of seven svaras starting from sa, the fixed and avikṛta svara, followed successively in order of pitch by ri, ga, ma, pa, dha and niṣāda. There are 72 such meḷas in the view of experts in music. The author enumerates the svaras constituting the 12 svarasthanas marked in the vīṇā. Besides the seven s'uddhasvaras there are pañcas'ruti, sometimes called catuḥs'ruti ri, ṣaṭs'ruti ri, sādhāraṇa ga, antara ga, varāli ma, pañcas'ruti dha, ṣaṭs'ruti dha, kais'iki ni and kākalī ni. The six permutation - combinations with three varieties of ri and ga and similarly the six sets of combination with three varieties of dha and ni, result in 36 permutation-combinations, sa and pa being constant are present invariably in all the meḷas. With the application of s'uddha ma and varāḷi ma to the 36 meḷas, the seventy two meḷas are derived. Just as the drop of butter-milk in a vessel containing milk transforms the character of the substance of the milk into curd, similarly the replacement of s'uddha ma by the varāli ma in the 36 meḷas entirely brings in a new expression and meaning to them. It is highly interesting to follow his description of how the meḷa taking s'uddha ma gets transformed radically by resorting to the tīvra madhyama. That ma is considered a bisecting line in the scheme of 72 meḷa-kartas and forms integral point of the prastāra is well

known. But considered from the practical point of view, it assumes much more significance than of prastāra when it is realised that the change in the most important note next to sa and pa of the scale tends to bring in quite a different practical significance too. The 72 meḷas derived by the learned author in the form of permutation and combinations have been grouped in twelve compartments, each consisting of six meḷas. It is interesting to note down that the author has nothing to do with the names of the twelve cakras or the meḷa mnemonics. *These refer definitely to the work of some scholar later than Tuḷaja.*

The secret underlying the scientific and melodic perfection of these 72 meḷa scheme, lies at the very foundation of it. The manner in which Veṅkaṭamakhī tries to combine the varieties of svaras to yield melodically conceivable permutation-combinations in which all the seven svaras are represented, speaks volumes about the greatness of the scheme as such. For a proper evaluation of his scheme, a knowledge of the treatment of 22 s'rutis and their distribution among the 12 svarasthanas is invaluable.

In the naming of s'uddha ga as pañca s'ruti and sādhāraṇa ga as ṣaṭs'ruti ri Veṅkaṭamakhī follows the footsteps of Rāmāmātya. While fixing the frets to mark the 12 svarasthanas, he uses the names s'uddha ga and sādhāraṇa ga and not pañcasruti or ṣaṭs'ruti ri. Similarly frets to produce s'uddha ni and kais'iki ni are fixed. Veṅkaṭamakhī takes pain to point out that the s'uddha ri has only one form whereas s'uddha ga has two distinguishable forms, one as related to s'uddha ri and another as related to s'uddha ṣaḍja. From suddha ri, it

TABLE VI

SHOWING THE ŚUDDHA, VIKṚTA SVARAS AND THEIR VARIOUS NOMENCLATURES AS FOUND IN CATURDAṆḌĪ PRAKĀŚIKĀ

	Svaras	Name of the svara in Lakṣya	Name of the svara in Lakṣaṇa	The mnemonic given by Veṅkaṭamakhī
1.	Ṛṣabha	Gaula ṛṣabha	S'uddha ṛṣabha	Ra
2.	First vikṛta	S'rīrāga "	Pañcas'ruti "	Ri
3.	Second vikṛta	Nāṭarāga "	Ṣaṭs'ruti "	Ru
1.	Gāndhāra	Mukhārī gāndhāra	S'uddha gāndhāra	Ga
2.	1st vikṛta	S'rīrāga "	Sādhāraṇa "	Gi
3.	2nd "	Gauḷa "	Antara "	Gu
1.	Madhyama	S'uddha madhyama	S'uddha madhyama	Ma
2.	1st vikṛta	Varāḷi "	Varāḷi "	Mi
1.	Dhaivata	Gaula dhaivata	S'uddha dhaivata	Dha
2.	1st vikṛta	S'rirāga "	Pañcas'ruti "	Dhi
3.	2nd "	Nāṭarāga "	Ṣaṭs'ruti "	Dhu
1.	Niṣāda	Mukhārī niṣāda	S'uddha niṣāda	Na
2.	1st vikṛta	S'rīrāga "	Kais'iki "	Ni
3.	2nd "	Gauḷa "	Kākalī "	Nu

stands at a two s'ruti interval and is called s'uddha ga. This note is at a distance of five s'rutis from sa. Thus finding the distance from the next lower neighbour, he gives the name of pañcas'ruti dha to s'uddha ni and ṣaṭs'ruti dha to kais'iki ni. Of the 12 svaras, sādhāraṇa ga, antara ga, s'uddha ma, varāli ma, kais'iki ni, and kākalī have three forms each, pa and ri have 2 forms, while it is interesting that s'uddha ri and dha have each only one variety.

From the above treatment, it is obvious that Veṅkaṭamakhī has actually made use of 16 svara names among the 12 svarasthānas giving dual names to the svarasthānas, namely s'uddha ga and s'adharaṇa ga, s'uddha ni and kais'iki ni. While describing the rāgas he adopts a new and convenient nomenclature which helps in the easy remembrance of the 16 varieties of svaras as independent entities. The duality of the four svarasthānas, strangely enough is likely to be forgotten when the same interval is sung as a variety of ri and ga. The s'uddha ri is very significantly called Gaula ri (Veṅkaṭamakhī never describes the rāga with the name Mālavagaula), pañcas'ruti ri and S'rirāga ri, ṣaṭs'ruti ri as Nāṭa ri. In the same way the three varieties of ga are denoted after the names of the rāgas in which they figure as Mukhāri ga, Bhairavi ga and Gaula ga (Mālavagauḷa ga) respectively. The two varieties of madhyama namely s'uddha and Varāḷi. The term prati madhyama is not used at all. Similarly the s'uddha, pañcas'ruti and ṣaṭs'ruti dha are denoted as Gaula dha, S'rīrāga dha and Nāṭa dha respectively. The three varieties of niṣāda, s'uddha kais'iki and kākali represented as Mukhāri ni, Bhairavi ni, Gaula ni respectively (s'lokas 21–29, *Caturdaṇḍī Prakās'ikā*).

This is the first scientific treatise to name the svaras after the rāgas in which they figure, which represents a practical way of defining the characteristic meaning of the svara as different from expressing it in terms of s'rutis and ratios of frequencies. In fact Gaula ri, Gaula ga, Gaula dha and Gaula ni represent the s'uddha ri, antara ga, s'uddha dha and kākalī ni respectively. Mukhārī ga and ni are used to signify s'uddha ga and suddha ni. This clearly establishes Veṅkaṭamakhī's conception of a s'uddha svara. He does not use Mukhārī ri and Mukhārī dha to mean s'uddha ri and s'uddha dha respectively which is a point to be noted. He further adopts the device of vowel change in the names of svaras to refer these svaras used in his meḷa formation. The three varieties of r, g, d and ni are signified as ra, ri, ru; ga, gi, gu; ma, mi; dha, dhi, dhu; and na, ni and nu. This helps to easily remember the different combinations of the varieties of svaras. The six ri - ga and dha - na combinations read as follows: ra - ga; ra - gi; ra - gu; ri - gi; ri - gu; ru - gu; and dha - na; dha - ni; dha - nu; dhi - ni; dhi - nu and dhu - nu.

The melodic principle has been considered the guiding factor in arriving at the six permutation-combinations and that has chiefly been responsible in giving a strong rocky foundation to the edifice of the 72 meḷa structure. The first combination conceivable with regard to melodic principle can be only the s'uddha ri and s'uddha ga (or pañcas'ruti ri). As an interval, s'uddha ga validly succeeds the s'uddha ri. Veṅkaṭamakhī advises the manipulation of the svaras with gamaka and by making it varja so that the vivāditva may be remedied to a great extent. The same rule applies to the combinations taking ṣaṭs'ruti ri

and antara ga, both being varieties of ga, belong to consecutive svarasthanas. Talking about the samvāditva or consonance, he says that two svaras (related as fifths and fourths) separated by a distance of 8 or 12 s'rutis are samvadīs; sa, pa, ma; ri and dha; ga and ni are samvadīs. S'uddha ma and s'uddha ni, though they have eight s'rutis (4/3) between them are not samvadīs says Veṅkaṭamakhī. The reason for this, he has not made clear. Bharata also never referred to the 'samvāda' of ma and ni and this was omitted though we know there exists between the two notes a nine-s'ruti interval (4/3). It is said that 'samvāda' is not dependent only on the interval of two svaras and it is something more than this. Two svaras to be 'samvāda' must have equal s'ruti-intervals from their preceding svaras".[1] This particular feature is absent in the case of ni which is only dvis'ruti, whereas ma is catuḥs'ruti from ga. It may be remembered that Veṅkaṭamakhī's vīṇā fretting finds in two corresponding frets, s'uddha ma and kais'iki ni whereas the frets immediately lower to them, correspondingly give antara ga and s'uddha ni (with a frequency 5/3 equivalent to tris'ruti dha). We are confronted with a nomenclature of svaras which is confusing. In the event of resorting to explain the growing music of their age with a set of old nomenclature of s'rutis and svaras, certain contradictory explanations have come into existence.

The svaras with one s'ruti difference between them have been considered vivādī and the resulting effect of sounding such svaras simultaneously or successively is jarring and not melodious. S'uddha ri and s'uddha ga;

1. Indian Music Journal—No. 7 (IV-1) vide article " Some handicaps in India " by Ācārya Bṛhaspati p. 60.

s'uddha dha and s'uddha ni, sādhāraṇa and antara ga, kais'iki and kākali ni are dissonant to each other (s'lo. 152-svara chap.). The use of vivādī svaras in forty out of the 72 meḷakartās is a natural result of the employment of the vivadī combinations. But dissonances have also their important role to perform in rāgas, such as depicting rasas like bībhatsa or feelings of disgust and wonder. The popularity of Nāṭa and Varāli rāgas is perhaps due to the characteristic and careful manipulations of the dissonant intervals figuring in them. They have become popular rāgas in the vaiṇika tradition. That the great Tyāgarāja has composed pañcaratnas in these rāgas which form the attractive highlights in the concerts, testifies to the musical quality of these rāgas. To play the vivādī intervals is not as difficult as singing them.

The need to classify the 72 meḷakartas into Kalpyamāṇa, Kalpayiṣyamāṇa and Kalpita, tending to be more historical in spirit arises from the fact that all the 72 meḷas were not known popularly as such by names, even to the author of the scheme. Veṅkaṭamakhī describes in detail the lakṣaṇa of only 19 meḷas which were prasiddha during his time, meaning thereby that the rest were yet to become popular. Those that are in the process of attaining popularity are known as Kalpyamāna and those which are to become popular in future are called Kalpayiṣyamāna meḷas. These classifications have ceased to be meaningful at present though however there remain a few meḷas which are in need of active practical recognition.

There seems to be much reason in our supposition that Veṅkaṭamakhī formulated only the theoretical working out of the 72 meḷas on a melodic foundation,

while himself remained quite unaware of rāgas under 53 of them. It might not have been possible for him to think of a nomenclature for the remaining 53 meḷas of his scheme at this stage and to ascribe such an authorship to him, under these circumstances, is lacking in proper basis. The classification of meḷas into categories on the basis of their being popular or not has lost such a significance at present. The mention of the author in clear and unmistakable terms about the 19 prasiddha melas during his time is another point. The assignment of serial numbers to the 19 meḷas in his 72 meḷakarta scheme again subscribes to the above supposition. Further more, Veṅkaṭamakhī never mentions the name of the cakra, as is evidenced by his *Caturdaṇḍī Prakāśikā* published by the Music Academy. Tulaja is also silent regarding the nomenclature of the 72 meḷas and we may safely arrive at the conclusion that the 72 meḷas must have come to be known with names only in the post-Tulaja period.

From the historical and technical points of view, Veṅkaṭamakhī's criticism of Rāmāmātya's description of some meḷas may be viewed as reflecting the growth and progress in the actual musical practice. The following ideas are suggested by the vehement expressions of Veṅkaṭamakhī.[1] (1) Bhairavi rāga, S'aṅkarābharaṇa rāga, and Gauḍi rāga are grouped under S'ri rāga meḷa by Rāmāmātya. (2) Veṅkaṭamakhī adopts a svara system slightly different from Rāmāmātya's and ignores the cyuta madhyama gandhra and cyuta ṣaḍja niṣāda nomenclatures. (3) Pāḍi and Ārdra dēs'ī grouped under S'uddha-Rāmakrī meḷa by Rāmāmātya, have become the janyas under Gaula meḷa during the Veṅkaṭamakhī's time.

1. *Caturdaṇḍīprakāśikā* Mela chapter, śl. 187–209.

(4) Kannaḍagaula meḷa of Rāmāmātya figures as a janya under S'rīrāga meḷa in Veṅkaṭamakhī's treatment. Ghaṇṭārava, a janya under Kannaḍagaula meḷa, is placed by the latter under Bhairavi meḷa (196–197). The use of antara ga is acceptable to Veṅkaṭamakhī whereas sādharaṇa ga is used in Nādanāmakriya meḷa according to his predecessor. Similarly Veṅkaṭamakhī used Rītigaula with s'uddha dha as a janya under Bhairavi, which was considered as a meḷa with pañcas'ruti dha earlier. The use of kais'iki niṣāda in Kedāragaula, s'uddha ni in Hejjujji and kais'iki ni in Kāmbhoji has been strongly emphasised by Veṅkaṭamakhī as against the introduction of the other varieties of svaras noted above. It may be useful to add that later, in the days of musical trinity the use of two varieties of dha in Bhairavi, two varieties of ni in Kāmbhoji and catuḥs'ruti dha in Rītigaula had come into prominent use.

From the description of the 19 meḷas, it follows that Veṅkaṭamakhī like his father and Rāmāmātya considered the so called asampūrṇa, and bhāṣāṅga rāgas of his time also as meḷas. Mukhārī, Rītigaula, Bhupāla, Gaula, S'rirāga, Kāmbhoji and Nāṭa figure as meḷas in his list. Though the seven svaras have been mentioned for each meḷa by the author to give it the sampūrṇa character, yet in the description of the rāga, the notes that are to be made varja have also been clearly reckoned. Bhupāla as a meḷa takes the svaras of the eighth meḷa but as an auḍava rāga under the meḷa omits ma and ni; ni and ga in the ārohana, ri and dha in the avarohaṇa are the varja svaras in Nāṭa rāga. There seems to be hardly any basis in choosing a meḷa and grouping of janyas under them. Calling a rāga

of any description a meḷa seemed to have been popular since the days of Vidyāraṇya.

The concept of meḷa and its growth:

A study of the meḷas of the predecessors of Veṅkaṭamakhī unfolds the fact that they considered a rāga sampūrṇa in the total expression taking the svaras figuring in both ārohaṇa and avārohaṇa into account, and not individually as at present. This allows scope for the inclusion of the so called janya rāgas into the list of meḷas. The classification of rāgas into meḷa and janya must naturally be able to distinguish the former from the latter as two different melodic entities. On the contrary there is no trace of distinction between a meḷa and a janya in the above lists of meḷas. The expounding of the 72 meḷakartā scheme in the pages of *Saṅgrahacūḍāmaṇi* as theoretically representing the heptatonic nature of meḷa with a regular ascent and descent and homogeneity of its notes, represents a climax in the history of rāga classification. But in the treatment of the meḷas popular before Govindācārya's time, the lakṣaṇakāras including Veṅkaṭamakhī seem to have interpreted the concept of meḷa and janya in a musically flexible manner.

The available definition of meḷa points out to its functional significance. Somanātha defines meḷa as a harmonious combination of svaras, which are dependent on the varieties of śrutis constituted in it and which groups or classifies the rāgas ascribed to it. The *Rāgatatva Vibodha* defines it as a collection of notes capable of producing a rāga, whereas Veṅkaṭamakhī explains the organic formation of a meḷa. Amātya and Govinda Dīkṣita have not defined meḷa. Ahobala admits of three

varieties of meḷa on the basis of the number of svaras present into sampūrṇa, ṣāḍava, and auḍava meḷas. All these lakṣaṇakāras seem to emphasise more the classifying function of meḷa and have grouped under the meḷas a good number of janyas. The definition of Somanātha may be the nearest approach to explain meḷa from the theoretical point of view.

The principle of scientific grouping of rāgas under a primary meḷa by itself represents good idea but in the choice of meḷas under which the janyas were grouped in all earlier meḷa systems, had all along made meḷa a hypothetical concept in the Pre-Govindācārya's period. It is well known that the concept justifies its existence to function only after the treatment of Gōvindācārya, who emphasised the three attributes of a meḷa in the song illustrations. And by the time of Govindācārya we witness the emergence of the meḷādhikāra-rāga (meḷakartā-rāga) concept.

The meḷa at present is understood as the regular and homogeneous arrangement of seven svaras with a uniform ascent and descent characterised by absolute pitches, definable in terms of the vīṇā frets. By meḷa is meant the fretting in instrumental music. Eka rāga and sarva rāga meḷa represent the fretting of vīṇā to suit the playing of one and many rāgas respectively. It is probable that the term meḷa to mean a rāga with certain qualifications is derived from the meḷas of the vīṇā. It is interesting that the north Indian equivalent of meḷa, 'Thāṭ' also signified fretting as evidenced in Somanatha's 'Vajra Thāṭ' by which he refers to the 'Akhila rāga meḷa' - fixed fretted vīṇā. The meḷa defines the rāga in terms of the absolute

intervals or accurate intervals. The rāga grouped under the meḷa has its organic scale pattern or outline defined by its parent in terms of niyata s'rutis. The organic or the interval structure of the rāga is defined by the meḷa and this fact is helpful in the identification of the scale of the rāga in terms of its intervals.

Distinction between the Meḷakartā and rāga :

Leaving apart the classifying function of meḷa which is its essential property, a meḷa is different from the rāga. The 72 meḷas have become popular only as rāgas in the practical field, while their theoretical greatness as defining intervals of the janyas remains immortal as ever. The difference between Dhīras'aṅkarābharaṇa as a meḷakartā and a rāga deserves to be noted as an example. The sequence of fixed intervals as found in the S'aṅkarābharaṇa meḷa finds a melodic treatment when it is rendered as a rāga. It is possible for a meḷa to be transformed into a full-fledged rāga by resorting to the flexibility of the definite intervals within certain limits and other melodic characteristics relevant to it.

To emphasise the basic intervals to be requisitioned in the rāgas, the term meḷa is found highly convenient. Rāga is a total expression having a definite sound picture, capable of evoking a specific melodic mood. It is something more than the mere arrangement of intervals in a particular sequence. Rāga is a musical value, the sum total of many intrinsic factors manipulated in an aesthetic manner. An analysis of the rāga-music discloses the two aspects of a rāga, namely the scale form and the melodic form. The total expression of the rāga or the personality of the rāga which essentially lies behind the svara of the

meḷa or the organic structure of the rāga is the rāga form. The scale form of the anatomical structure is capable of being indicated by the ascent and descent of the svaras and the intervals between them. Due regard is given to the scale form of the rāga as both are inseparable. It is from the rāga, that one is led to its scale-analysis. A rāga is a complex concept that has something fundamentally to do with the emotions and hence more emotional in content. Mataṅga's definition of rāga emphasising the capacity to evoke a definite emotional experience is in point here. The interval structure of the rāgas may be viewed as representing the intellectual and objective aspect of the emotional personality of rāga which has a subjective importance. Thus the rāga and meḷa or scale are not identical and they cannot be equated.

The meḷa is a technical fact. That the function of a meḷa is to emphasise the kinds of svaras in terms of niyata s'rutis, size of the interval, in short, explains the primary purpose of the classification of the rāgas into meḷa and janya. Any classification of rāgas which professes to emphasise the fundamental relationship of the janya with its meḷa, must necessarily take into consideration the criteria of affinity existing between the two. This can be expressed in a practicable way, by emphasising the svarasthanas of the janyas as constituted of so many s'rutis. As rāgas are aural entities and as such susceptible to new forms and modifications of melodic structures, it is the purport of the meḷa classification to ensure the eternal relation between them and their respective meḷas. The fundamental scale form of a rāga even after its having undergone a change is traceable once the meḷa from which it is supposed to have originated is identified.

This possibility lies in the capacity of meḷa defining the svarasthanas of the janyas. The 15 meḷas of Vidyāraṇya, 20 meḷas of Amātya, 23 meḷas of Somanātha, 19 meḷas of Veṅkaṭamakhī and 21 melas of Tulaja are thus seen to be mere group heads or labels grouping as such a certain number of rāgas under them. The meḷa concept as was handled and understood by the medieval writers on music differs very much from the later conception in vogue during the time of Govindācārya. According to the earlier conception of meḷa, the name of any popular rāga whether asampurna or varja, was accorded to the meḷa when it was chosen to be the leading rāga in that group. For instance the meḷa under which Bhūpāla rāga was classified was also named the Bhūpāla meḷa.

The scientific concept of meḷa has been implied in the scheme of Veṅkaṭamakhī, but it is Govindācārya who defined it as a regularised concept. The meḷakartā assumes a real scientific meaning during his time. Based on the svarasthānas, and bearing definite intervals, the meḷas have not only stabilised the structure of music but also help in the preservation of the identity of many a janya even after the lapse of time. In the preservation of the melodic integrity of our rāgas, the part played by the meḷakartas can never be missed. The rāgas assume different colours and shades of expression in their attempt to satisfy the musical needs and tastes of the people. But the 72 meḷakartas are perhaps ever the same in structure and remain as the material for ever out of which the thing of beauty-the rāga is made. Based on the affinity of notes the janya and meḷakarta become inextricably related, and this has once for all systematised the janya under the respective meḷa-karta. Whether the janya is the one derived from the

meḷakarta or vice versa, the existing janaka-janya system of rāga classification enhances the paramount importance of the 72 meḷas as technical facts defining the janyas under them.

The contribution of Govindācārya to the subject of meḷa and meḷa nomenclature is inestimable. His work *Saṅgrahacūḍāmaṇi* representing a digest of all earlier theories, is noted for its originality in the treatment of the topic of meḷa. He defined the status of the meḷakartas, till then a hypothesis in the growth of rāga, by recognising the qualifications for them in song illustration. The name of Govindācārya who seems to have flourished towards the close of the 18th century is ever remembered in the history of music in connection with his following contribution:

1. Investing the meḷakarta concept with a melodic connotation as understood at present.
2. Introduction of the two nomenclatures for the 72 meḷakartas in his *Saṅgrahacūḍāmaṇi*.
3. Adoption of the Kaṭapayādi and Bhūta Sāṅkhyā in the 72 meḷa scheme.
4. Illustration of the rāgas by composing lakṣaṇa gītās numbering about 366.
5. Suggestion of a scheme of 2704 meḷas by prastāra.

Veṅkaṭamakhī differs from Govindācārya in his treatment of meḷas. In the conception of meḷa, both fundamentally differ as pointed out earlier. Most of the meḷa names of Veṅkaṭamakhī are replaced by fresh names in *Saṅgrahacūḍāmaṇi*. Full-fledged m ḷas answering to the new connotation of a meḷa, came to be recognised as such with names during the time of Govindācārya. Veṅkaṭa-

makhī merely formulated the scheme of 72, but it is Govindācārya who was the first to give the codified lists of name of the 72 meḷas in his *Saṅgrahacūḍāmaṇi*. The Kanakāṅgī–Ratnāṅgī nomenclature supposed to be the creation of Govindā has imbedded the new connotation of meḷa. The Kanakāmbari–Phenadyuti nomenclature has tried to incorporate the earlier meḷa conception.

That Kanakāṅgi–Ratnāṅgi nomenclature is the famous list wherein the author has resorted to the application of Kaṭapayādi formula in the coining of the prefixes to the meḷa names is well-known. How it helps in the easy way of deriving the serial number and the form of meḷas needs no special treatment. The names of the 12 cakras, the meḷa mnemonics, again are highly helpful in ascertaining the meḷa and the kinds of notes taken both in the pūrvāṅga and uttarāṅga. Govindācārya uses the term prati-madhyama instead of varāli ma, catuḥs'ruti ri and dha instead of pañcas'ruti. Whereas Veṅkaṭamakhī and Tulaja do not refer to the nomenclature of 72 meḷas, it is to be inferred that the same must have come into existence during the post-Tulaja and pre-*saṁgraha-cūḍāmaṇi* period. This fact takes us to the problem of considering the authorship of the lakṣaṇa gītas in all the 72 meḷas.

It is a renowned fact that Veṅkaṭamakhī is not a mere theorist and mathematician but a musician and a composer too. We find his gītas and a few prabandhas published in the *Saṅgītasampradāya pradars'ini.*[1] It is to be contended that only 55 rāgas have been enumerated and explained by Veṅkaṭamakhī with graha, ams'a and nyāsa in his work. It seems quite reasonable to expect the author to compose

1. Saṅgītasampradāya Pradarśini, Vols. I, II & III.

only in these rāgas and not in the rāgas, which are quite unknown to him. The existence of gītas ascribed to Veṅkaṭamakhī in the rāgas not described by the author of *Caturdaṇḍī Prakāśikā*, but published in *Saṅgītasampradāya pradarśini* under his name presents a certain discrepancy under the circumstances. Further more, the author of *Caturdaṇḍī Prakāśikā* has merely formulated the scheme of 72 meḷas and has neither given a clue to a nomenclature nor the cakra names or meḷa mnemonics. On the contrary the lakṣaṇa gītas giving full details regarding the meḷa, the cakra to which it belongs, the Kaṭapayādi prefixes in the meḷa names, the meḷa mnemonics, the bhāṣāṅga and upāṅga janyas have been ascribed to the authorship of Veṅkaṭamakhī. The Guṇṭakriya rāga gīta ascribed to Veṅkaṭamakhī cannot be his, for the simple reason that it recognises 24 śrutis and gives the names for all the 72 meḷas, while Veṅkaṭamakhī has accepted only 22 śrutis and never mentions the nomenclature of 72 meḷas at all. Under the circumstances we may not be wrong to suppose these gītas to be the compositions of some later composer. It is gratifying to think that Veṅkaṭamakhī has referred to himself in his musical compositions invariably as the son of Govinda Dīkṣita and Nāgāmbikā. Few such gītas of his, having the mudrā are found in the *Pradarśinī* and in some palm leaf manuscripts. There are some gītas and prabandhas composed by him such as Kaivāra, Harṣavardhana, Śrī Vilāsā and other gītas invariably with his mudrā, and they are found to be in praise of the presiding deities of Kālahasti, Rāmēśvara, Kumbhakōnam, Madura and Cidambaram.

Meḷa Prastāra – The scheme of 960 meḷas of Somanātha :

The idea of meḷa prastāra or working out the possible number of meḷas by the use of permutation and combination was probably inspired by the tāna prastāra and tāla prastāras expounded is great detail in the *Saṅgītaratnākara* and other works. The study of the history of meḷa prastāra from the time of Somanatha, the originator of the scheme of meḷas as such, down to the period of Govindācārya brings to light the other meḷa schemes formulated by lakṣaṇakāras within a span of three centuries and serves to unfold their mathematical genius as well.

Veṅkaṭamakhī's 72 meḷa scheme had won wide approbation owing to its basis in the 12 svarasthānas. But it was perhaps to Somanātha that the author of *Caturdaṇḍī Prakāśikā* was indebted for the concept of meḷa prastāra and was inspired by the 960 meḷa scheme of Somanātha. The principle adopted by Somanātha in formulating the scheme on the basis of 15 vikṛtas and 7 śuddha svaras seems to be the earliest of its kind. Being a pioneering attempt at meḷa prastāra, the scheme of 960 meḷas has its demerits too. Taking the 22 śrutis as the svaras, in other words using 7 śuddhasvaras and 15 vikṛtas as the basis, Somanātha has worked out the possible number of sampūrṇa combinations. This method has resulted in the 960 meḷas which may be described as śruti meḷas as they have their basis in śruti sthānas. The melas based on śrutis by their very nature cannot be scientific, as most of them will be repetitions varja and not melodic. An analysis of the methods adopted by Somanātha in arriving at the 960 meḷas by prastāra helps us to understand how Veṅkaṭamakhī avoiding the mistakes committed by the

author of meḷa prastāra has succeeded in the scientific formulation of 72 meḷas. Somanātha recognised three varieties of ri, dha and ni, four varieties of ga, two varieties of ma besides the usual s'uddha svaras. This gives him a total of 22 svaras (15 vikṛtas plus 7 s'uddha svaras). In recognising the vikṛtas even in s'uddha positions, Somanātha follows the example of S'ārṅgadēva. Many svaras are found to have dual names which fact has contributed to the repetitions of scales in the scheme. For example, his following svaras have dual names of svaras.

Tīvra ri – Catuḥs'ruti ri

Tīvratara ri – Pañcas'ruti ri – S'uddha ga

Tīvratama ri – Ṣaṭs'ruti ri – Sādhāraṇa ga

Tīvratama ga – S'uddha ma

Tīvratama ma – Ma in the 15th s'ruti sthāna.

The same is applicable to the uttarāṅga svaras. In all the meḷas, sa and pa are constant. Five distinct varieties of R, G, M, D, N are to be used in each meḷa, and the same variety should not figure in another. The prastāra is briefly discussed in the following treatment.

There are five stages representative of the five distinct varieties of svaras written in order like this:

(S) R G M D N (P)

I. By permuting and combining in one sequence the single varieties of svara we get - 15 meḷas.

II. With two distinct varieties of svara by making one svara the common factor we get 89 meḷas

(12 6 9 9 8 12 12 6 6 9 - 89)

III. With three distinct varieties of svaras, are derived 261 meḷas.

(24 36 36 18 18 27 24 24 18 36 - 261 meḷas)

IV. With four distinct varieties of svaras result 378 meḷas

(72 72 108 54 72 - 378)

V. With 5 distinct varieties of svaras we get 216 meḷas

(72 × 3 — 216)

We get a total figure of 960 meḷas.[1]

The same can be worked out in the following manner in which from the total, the number of meḷas in a group is deducted. This gives the number of meḷas of the next group. Taking the 15 meḷas with 5 distinct varieties of svaras, we may work out in the following manner :

I.	15−3=12×3 Ṛṣabhas	36 meḷas
	12−4= 8×4 Gāndhāras	32 meḷas
	8−2= 6×2 Madhyamas	12 meḷas
	6−x= 3×3 Dhaivatas	9 meḷas
	3−3=	—
	with 2 distinct varieties of svaras	= 89 meḷas
II.	89−36 53×3 Ri	159 meḷas
	53−32 21×4 Ga	84 ,,
	21−12 9×2 Ma	18 ,,
	9−9 0	—
	with three distinct svaras	= 261 meḷas

1. Somanātha - Rāga Vibodha - Ed. M. S. Ramaswamy Iyer.

III.	261 – 159	102×3 Ri	306 meḷas
	102 – 84	18×4 Ga	72 meḷas
	18 – 18	0	
with four distinct svaras			378 meḷas
IV.	378 – 306	72×3 Ri	216 meḷas
	72 – 72	0	
			216 meḷas

It needs no further elucidation that the combinations Tīvra ri and s'uddha ga; Tīvratara ri and s'uddha ga; Tīvratama ri and s'uddha ga; Tīvratama ga and s'uddha Ma are identical and the same interval is known under two names. Again they do not maintain the melodic progression, while the element of vikṛta also is brought in the case of certain combinations (Tīvratama ri and s'uddha ga). Veṅkaṭamakhī cleverly avoided those mistakes in his meḷa prastāra by devoting careful attention to the melodic principle and the recognition of the 12 svarasthānas and not s'rutisthānas. Somanātha, the great mathematician in music, finding the 960 meḷas rather impracticable, finally reconciled himself to the theory of 23 meḷas.

The scheme of 4624 meḷas :

Another instance of s'ruti meḷas is expounded in an 18th century manuscript entitled *Meladhikāralakṣaṇa* by an unknown author.[1]

The author recognises twentyfour svarasthānas instead of twelve. The scheme of 4624 meḷas is based on the

1. Meladhikāralakṣaṇa – article by T. L. Venkatarama Iyer. Journal of Music Academy 1930 – Vol. I No. I p. 41.
Meladhikāralakṣaṇa – B. No. 11604 T.S.S.M.Lib.

seven kinds of ṛṣabha and gāndhāra, seven kinds of dhaivata and niṣāda and four kinds of madhyama. Distributing 34 svaras over the 24 svarasthānas, a system was formulated comprising 34×34 possible combinations for each of the four varieties of madhyama, yielding 34×34×4=4624 meḷas.

The 4624 meḷas are grouped under 136 cakras, each consisting of 34 meḷas. For every 34 cakras, the madhyama changes. The ṛṣabha and gāndhāra remain constant within a chakra whereas dha and ni change from meḷa to meḷa within a cakra. The meḷas have been arranged in the following manner :

S. No. of cakras	*Variety of ma*	*S. No. of meḷas*
1 — 34	S'uddha ma	1 — 1156
35 — 68	Aprati ma	1157 — 2312
69 — 102	Pratima	2313 — 3468
103 — 136	Cyuta pañcama ma	3469 — 4624

The work is fragmentary and the text breaks off after the 31st cakra leaving even the s'uddha madhyama meḷas incomplete. The colophon is thus not available and nothing is known about the author. The merit of the scheme of 4624 meḷas lies in the utilisation of the 24 s'rutis in its formulation. Like the scheme of 960 meḷas of Somanātha, these are based on the s'rutis viewed as svarasthānas. This leads to overlapping of sthānas and the scales built on these may be called the theoretical meḷas. 'They have very little practical value' and do not take into consideration the aesthetic and practical aspects. Table VII illustrates the first cakra with 34 meḷas and their characteristics.

Another work entitled '*Saṅgītasāra Saṅgrahamu*', a Telugu work written by one Tiruveṅkaṭakavi at Tanjore expounds again the meḷa scheme of 4624. A small work dealing with vīṇā, sruti, svara and meḷa is not lacking in interesting information. The author refers to the Konkanākhya Linga - the famous temple in the West Main Street at Tanjore and says that it was written by him for one lady Kuntalāmbā. An interesting interpretation of the 24 s'rutis is available here. The 24 s'rutis are divided into 14 s'uddha s'rutis and 10 mis'ra s'rutis. The mis'ra s'rutis each admitting of two varieties yield 20 s'rutis and inclusive of the 14 s'uddha s'rutis give a total of 34 s'rutis.

Following *Melādhikāralakṣaṇa* the author works out a scheme of 4624 meḷas on the basis of 24 s'rutis, with 34 names of svaras distributed among them. Again the author adds that these are derived from the 24 frets of the Brahma vīṇā. With the help of Viṣṇu vīṇā, the author derives 100 meḷas. The Rudra vīṇā with 12 svarasthānas, gives rise to 72 meḷas. Here again he talks of eight s'uddha s'rutis and four mis'ra s'rutis. The mis'ra s'rutis admit of two varieties each of which give rise to 8 mis'ra s'rutis. The total gives the 16 s'rutis. The origin of the 16 varieties of svaras has been explained thus: R, G, D and N admitting each of the three varieties result in 12 bhedas, and two varieties of ma with sa and pa result in 16, to be distributed among the 12 frets of the Rudra vīṇā. These meḷas are grouped under 136 cakras each consisting of 34 meḷas. For every cakra the note ma changes whereas the ri - ga combination remains constant within a cakra and dha-ni change from meḷa to meḷa.

The scheme of 2704 meḷas:

To the same category of s'ruti meḷas, the author of *Saṅgrahacūḍāmaṇi* adds his scheme of 2704 meḷas.[1] Though he has accepted the 72 meḷakarta scheme on the basis of 12 svarasthānas, 16 svara names, and 22 s'rutis, he has tried his hand at meḷa prastara, following the footsteps of his predecessors. On the basis of 22 s'rutis and distributing 30 svara names among them, he recognises six varieties each of R, G, D and N and four varieties of ma. Though the author seems to have been well familiar with the 24 s'rutis explained in *Meladhikāra-lakṣaṇa,* he accepts the 22 s'rutis omitting 2 s'rutis namely cyuta madhyama ga and cyuta niṣāda dha. He adopts the nomenclature used in *Meladhikāralakṣaṇa*. With six ṛṣabha and six gāndhāras 26 permutation - combinations are available. Similarly 26 dha-na combinations with the application of 4 madhyamas, result in the total number of meḷas—26×26×4=2704. On the same line of thinking Ahobala, the author of *Saṅgīta Pārijāta* has formulated a formidable scheme of 11340 meḷas on the basis of 22 s'rutis and 30 svaranāmas distributed among them. It is not possible to conjecture how the author arrived at such a colossal number. It is evidently due to the recognition of auḍuva, ṣāḍava and sampūrṇa varieties of meḷas.

The foregoing treatment of meḷa prastāras suggests that the 72 meḷa scheme of Veṅkaṭamakhī based as such on the 12 svarasthānas (not regions) and 22 s'rutis represents the ideal stage in the history of rāga classification and meḷa prastāra.

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1. *Saṅgraha Cūḍāmaṇi* - Govindacarya - p. 27 - sl. 27-57.

Though the different meḷa schemes may be comparatively of little practical value as such, they may be considered rather important from the historical and pure by theoretical points of view. They are further suggestive of the following ideas:

1. The theory of mathematical calculation of possible svara combinations results in rigid and imaginable string of notes, devoid of practicability.

2. It is perhaps the 960 s'ruti meḷas of Somanātha, a result of numerical calculations that inspired the scientific scheme of 72 meḷas on the basis of svarasthānas. An experimental stage is always to be presupposed in the birth of a new concept. The 22 s'rutis have come to be referred to in terms of 12 svarasthānas. These meḷa prastāras again reflect the hypothetical treatment of the concept of meḷas. It is interesting to find even Govindācārya who defines the meḷa in a scientific manner, discussing a scheme of 2704 meḷas. Again it is these prastāras that have inspired the new meḷa schemes such as the 108, 144 and 5184 mis'ra meḷas of recent times.

The research in the field of pure musicology yields some interesting theoretical results, useful from technical and historical points of view. Veṅkaṭamakhī while justifying the derivation of 72 meḷakartas by permutation and combination interestingly remarks that countries are many with people having variety of tastes and it is to please them rāgas have been invented by musicians. Some are already known while some are in the process of being brought to life, while some may be invented in future, while those surviving only in treatises and the rāgas not known at all during their time may be brought

to life in future, for the benefit of the people. It is to comprehend all these rāgas that he has formulated the scheme of 72 meḷas, which he says need not be considered a waste. He further remarks that just as the treatise *Vṛttaratnākara*, 'the ocean of vṛttas', consists of vṛttas metres, unknown and known and just as tāla prastāras constitute uncommon tālas also, similarly the 72 meḷa prastāra of his need not be considered futile though many of the meḷas are not known. He concludes finally that the meḷa prastāra is intended to visualise all the des'ī rāgas which differ from place to place, from people to people and which according to the suitability of the voices, must be utilised for practical purposes. To proclaim to the world that none including the three eyed Lord can reduce or add to the existing number formulated by him on the 12 tone principle requires unusual boldness, born of truthful conviction that the scheme is sound from the theoretical point of view. That the 72 meḷas represent the final and the glorious climax marking the crowning attempt at rāga classification needs no further elaboration.

DEVELOPMENT OF KANAKĀṄGĪ AS THE ŚUDDHA-SCALE OF KARNATIC MUSIC

With the formulation of the scheme of seventy two meḷakartas by Veṅkaṭamakhī on the basis of the twelve svarathānas and sixteen svara names, in the beginnings of the 17th century, the first meḷa known as Kanakāṅgī during the time of Govindācārya (18th cent.) came to be regarded as the s'uddha scale of Karnatic music. It takes the s'uddha svaras recognised in the music of our present times which is founded on Veṅkaṭamakhī's system mainly. The probable circumstances that led to Kanakāṅgi becoming the s'uddha scale may be dealt with.

The history of the s'uddha scale dates back to the fundamental scale viz. ṣaḍja grāma, which was considered all along as the primordial scale consisting of the seven s'uddha svaras. The distribution of the 22 s'rutis among the seven svaras of the sa-grāma is in this sequence viz.

$_4S\ _3R\ _2G\ _4M\ _4P\ _3D\ _2N$ and this has all along been considered as the standard distribution of s'rutis from the time of Bharata onwards. Sa-grāma having definite pitches in a regular sequence came to be identified as the s'uddha scale in ancient music. This led to the circumstance of calling any modified distribution of intervals as vikṛta or variant. Though Bharata defined the scale of sa-grāma in terms of s'ruti, he had neither spoken of the svaras as s'uddha or vikṛta nor is there any reference to his calling sa-grāma as the s'uddha scale. Bharata however makes a s'uddha and vikṛta classification in the context of jātis.

On the other hand, the enunciation of the concept of sādhāraṇa by Bharata serves as the source for the later concept of s'uddha-vikṛta svaras. According to him, it is the phenomenon of antara or intermediate svara.

" Sādhāraṇasvaras'cāntara samjño bhavati[1]." By sādhāraṇa is meant the sharing of the s'rutis between two notes. This results in the creation of a new svara having two s'rutis in common between them. Bharata refers to two kinds of sādhāraṇa, which denote the notes between ni and sa, ga and ma respectively. When s'uddha niṣāda takes two s'rutis of ṣaḍja, it is kākali ni. When s'uddha ga shares the two s'rutis of madhyama, it is an antara

1. Nāṭya Śastra – Kāśi edn. xxviii – 321. 33 Prose.

svara. Antara gāndhāra is so called because it is heard in between s'uddha ga and suddha ma, having s'rutis common to both the svaras. Thus antara ga and kākali ni were not recognised as vikṛtas as understood in the modern sense. They are referred to as sādhāraṇa svaras by Bharata. It is of importance to note that Bharata has evaluated the reduced pa and the so called enhanced dha of ma-grāma, in terms of s'ruti and has not called them vikṛta pa and vikṛta dha respectively. It is S'ārṅgadēva, who points out these as variants of pa and dha and calls them respectively as cyuta pa and vikṛta dha. As explained by him in his s'ruti vīṇā, the seven s'uddha svaras of sa-grāma are sounded on the following strings of his vīṇā viz. 4th, 7th, 9th, 13th, 17th, 20th, and 22nd. He finds 12 vikṛtas[2] viz. cyuta sa, acyuta sa, cyuta ma, acyuta ma, cyuta pa, acyuta pa, vikṛta ri, vikṛta dha, sādhāraṇa ga, antara ga, kais'iki ni and kākali ni. According to S'ārṅgadeva, if a svara is altered in its allotted sthāna or position, the contiguous note also becomes modified or vikṛta. In other words, a s'uddha svara becomes vikṛta in two ways, when it falls slightly from its niyata sthāna or alloted position or if it shares its s'rutis with its lower neighbour itself remaining in the allotted position. This takes into account not only the niyata sthāna of the s'uddha svara but also the size of the interval that lies prior to the svara. Pañcama dropping from its allotted position of 17th s'ruti sthāna by one s'ruti becomes cyuta pa now heard in the 16th position i.e., it is made up of three s'rutis instead of four, the 4th s'ruti of pa, is now added to the higher neighbour dha, which becomes catuḥs'ruti from its original state of

2. " *Tatahśuddhah savarāh sapta vikṛta dvādaśāpyami* " - S. R. 1. 32.

trisruti. Pa's falling from its allotted position is responsible for creating two modifications viz. cyuta pa and vikṛta dha. Again, when the trisrutika madhyama-grāmika Pañcama situated on the 16th sruti sthāna gains the sruti of madhyama falling by one sruti, it becomes a four srutied note and thus undergoes further modification. Thus a note gets enhanced or decreased in tonal size or interval, by the addition or dropping of its srutis, which really form the material for svaras themselves.

Taking into consideration the location of the note and the size of its interval from the preceding svara, S'ārṅgadeva[3] found a total of 12 vikṛtas besides the seven suddha svaras. From S'ārṅgadeva's treatment of the suddha-vikṛta svaras, it is to be inferred that the interval between two notes was the standard method of measurement. The relation between the note with its preceding one was according to him as important as its relation to the tonic. When the instruments with finger-board provided with frets emerged, the importance of the fixed sa also came to be realised. While the open string gives sa, it is again the various lengths of the string that determine the other notes of the scale. At this stage a note came to be felt, a vikṛta, only when its relation to the tonic was altered. By the time of S'rī Vidyāraṇya (14th Cent. A D.) Ahobala, Puṇḍarīka viṭṭhala (16th Cent. A.D.), and Rāmāmātya, the ma-grāma and with it the concepts of vikṛta sa and vikṛta pa were no longer recognised even in the theoretical treatment. This brought in a remarkable change in the conception of suddha svaras and the suddha scales. Amātya[4] rejects five

3. Saṅgita Ratnākara (Adyar edn)-*Ibid.* I 3. 39-45.

4. Svaramelakalānidhi (1932)-II. 11. 34-42.

of S'ārṅgadeva's 12 vikṛtas as these are heard in the s'uddha positions only and hence are not different from their s'uddha character.

It was at this period of transition that mukhārī came to be referred as the s'uddha scale. It has been described by theorists like Vidyāraṇya, Rāmāmātya, Somanātha, Govinda Dīkṣita, Locana Kavi, Puṇḍarīka Viṭṭhala, Veṅkaṭamakhī, Bhāvabhaṭṭa and S'rī-kaṇṭha as taking the (s'uddha) svaras of sa grāma. Amātya while describing the scale of notes with reference to his vīṇā, calls the note produced by the first fret in the sāraṇi string as s'uddha ri, (which is practically of an interval of two s'rutis and) which corresponds to the value 256/243. This fact is again found to be contrary to his calling the ri of mukhāri, which is a tris'ruti interval, as s'uddha. Veṅkaṭamakhī also uses the term s'uddha in a similar manner, which tends to create certain difficulties in comprehending the melodic form of these rāgas. While resorting to the definition of the svara in terms of their vīṇā fretting, these authors unmistakably name the present komala ri as s'uddha ri, but while evaluating the same in terms of the old system of s'ruti, they ascribe the tris'ruti value to the s'uddha ri. Somanātha's allocation of the s'uddha svaras in terms of the vīṇā with 22 frets for an octave[5], theoretically describes sa as being heard on the open string and the remaining svaras ri, ga, ma, pa, dha and ni, produced respectively in the following frets viz. 3rd, 5th, 9th, 13th, 16th, 18th and 22nd. Justifying the reduction of the 12 vikṛtas of S'ārṅgadeva into seven, Somanātha establishes the fact that the five vikṛtas which were deleted differed only in theory but not in practice. Thus the five notes

5. Bhatkhande-Short history of the music of upper India - 1911 - p. 34-37.

acyuta sa, acyuta ma, four srutied ri, four srutied dha and four srutied pa, point to mere theoretical distinctions. Further the svara according to Somanātha is to be understood as being heard on the last of its component s'rutis, that is the interval always precedes the svara.

Even after the emergence of sa as the tonic which is heard on the open string, these authors continued to place sa on the 4th s'ruti in their theoretical discussions and thus met with utter failure in locating the vikṛtas on the frets. Thus the ancient musicological terminologies and also the traditional method of measuring the interval in terms of s'rutis are found to be rather inadequate to interpret the musical structure and practice that has been growing from time to time. Their theoretical descriptions of the s'uddha scale evidently point out to the old ṣaḍja grāma svaras, while in actual practice with reference to the vīṇā the dimensions and positions of the s'uddha svaras (viz. ri, ga, dha and ni) are seen to be different.

The scale of Mukhāri as defined by the vīṇā frets, thus becomes equivalent to the first meḷakarta Kanakāṅgī. A rāga by name s'uddha Mukhari[6] is mentioned as an auḍava janya of Kanakāṅgī meḷa in *Saṅgraha Cūḍāmaṇi* and *Sampradāya pradars'ini.* There is also a lakṣaṇa gīta 'Gānapriya munijana' in dhruva tāla in s'uddha mukhari, omitting ga and ni in aroha *Saṅgraha Cūḍāmaṇi*[7] gives the gīta 'arerekaruṇāpāṅga' in this rāga. This piece is the only surviving link, connecting the rāga, S'uddha Mukhāri with the s'uddha meḷa, Kanakāṅgī. There is another Mukhārī[8],

6. Saṅgita Sampradāya pradars'ini 1904 - Vol. I p. 6.

7. Saṅgraha cūḍāmaṇi - Lakṣaṇa gitāni p. 2. 2.

8. Saṅgita Sampradāya Pradars'ini - *Ibid.* I p. 532-533.

a bhāṣāṅga janya of Rītigaula meḷa (20th) taking the auḍava—sampūrṇa scale. And this Mukhārī is a popular rakti rāga and is immortalised by the musical trinity and other composers in many compositions. It must be conceded that as the janya of the 20th or 22nd meḷa, this bhāṣāṅga Mukhārī exhibits certain traces of similarity with the ancient s'uddha scale i.e. sa-grāma. The scale of Kharaharapriya is identified as somewhat equivalent to the ancient s'uddha scale and the kafi thāṭ of Hindustani music corresponds to our Kharaharapriya. Theorists like Locana Kavi, Hṛdayanārāyaṇa, Ahobala and S'rīnivasa have accepted the kafi thāṭ as the s'uddha scale. In the North Indian practice at present, the s'uddha svara remained in the centre with the komala and tīvra (i.e., the flat and sharp) notes heard above and below. If the s'uddha svara is lowered it becomes komal or flat and when it is said to become sharp or tīvra. Taking the notes of the Bilāval scale which is equivalent to the Dhīra S'aṅkarābharaṇa meḷa, the komala represents the lower variety while tīvra indicates the sharp. The present s'uddha scale of Hindustani music is Bilāval, which appears to have been recognised as such in the works like *Nagmat e-Āsaphi* (1813), *Saṅgīta sāra* and *Saṅgīta rāga kalpadruma*[9]. The Bilāval scale has its counterpart in the major scale of European music and is roughly the ni, mūrcchanā of sa-grāma. Locana Kavi's Bhairavi taking s'uddha ri, komal ga, s'uddha ma, s'uddha pa, s'uddha dha and komal ni is equivalent to the kafi thāṭ. It was Ahobala and Locana Kavi who recognised first the komal varietives of ri and dha, and theoretically established once for all the immutability or acalatva of pa and sa.

9. Bhatkhande-Short history of the music of upper India - 1914 p. 34-37.

In the evolutionary process, exchange of ideas and musicological terms and artistic adaptations conducive to mutual development are quite natural. Karnatic musicians recognised the logical significance of calling the lowest variant of a note as komala and came to identify it as the s'uddha svara. This consequently resulted in identifying ri and dha of Māḷavagaula as komala i.e., s'uddha.

With the emergence of Mālavagaula and the vīṇā with fixed frets, the komala ri and dha came to be known as s'uddha ri and s'uddha dha. This points out to a significant departure from the previously accepted s'uddha ri and s'uddha dha of sa-grāma. When the ri and dha of sa-grāma got reduced to komala ri and komala dha, a semitone above these two notes, came to be logically referred to as s'uddha ga and s'uddha dha. And this led to Kanakāṅgī becoming the s'uddha scale. Mukhārī may be described as the remnant of the ancient s'uddha scale, while Kanakāṅgī represents the off shoot of the meḷa or *thāṭ* system of rāga classification which crystallised during the period of Veṅkaṭamakhī. The scale of Kanakāṅgī is more of a theoretical convenience and is important from the scientific and historical points of view.

Analysis of Ālāpa Lakṣaṇa in Saṅgīta Sudhā :[1]

Though the exposition of rāga ālāpa in its different stages had been dealt with in the treatises like *Saṅgīta Ratnākara* and *Saṅgīta Samayasāra*, yet it is perhaps in *Saṅgīta Sudhā*, a standard treatment of the above is available. By the time of Govinda Dīkṣita, the vocal and instrumental music had attained a remarkable degree of perfection. From the frequent references to the vaiṇika

1. Saṅgīta Sudhā—Raga chapter (s'lokas 453–1329) p. 156 onwards.

TABLE SHOWING THE ŚUDDHA — VIKṚTASVARAS

Śrutis	Śuddha svaras	Vikṛtasvaras					
		Śārṅgadeva	Rāmāmātya	Somanātha	Locana	Ahobala	Veṅkaṭamakhī
1.		Kaiśiki ni	Kaiśiki ni	Kaiśiki ni	Tīvra ni	Tīvra ni	Kaiśiki ni
2.		Kākalī	Kākalī	Kākalī ni	Tīvratara ni	Tīvratara ni	
3.		Cyuta sa	Cyuta sa ni	Mṛdu sa	Tīvratama ni	Tīvratama ni	Kākali ni
4.	Sa	Acyuta sa					
5.							
6.					Komala ri	Komala ri	
7.	Ri	Vikṛta ri					
8.						Tīvra ri	
9.	Ga						
10.		Sādhāraṇa ga	Sādhāraṇa ga	Sādhāraṇa ga	Tīvra ga	Tīvra ga	Sādhāraṇa ga

		Vikṛtasvaras					
Śrutis	Śuddha svaras	Śārṅgadeva	Rāmāmātya	Somanātha	Locana	Ahobala	Veṅkaṭamakhī
11.		Amara ga	Antara ga	Antara ga	Tīvratara ga	Tīvratara ga	
12.		Cyuta ma	Cyuta ma ga	Mṛdu ma	Tīvratama ga	Tīvratama ga	Antara ga
13.	Ma	Acyuta ma					
14.						Tīvra ma	
15.						Tīvratama ma	Varāli ma
16.		Triśruti Vikṛta pa	Cyuta pa ma	Mṛdu pa			
17.	Pa	Catuḥśruti Vikṛta pa					
18.							
19.					Komala dha	Komala dha	
20.	Dha	Vikṛta dha					
21.						Komala ni	
22.	Ni						

and gāyaka sampradāya found in the pages of *Sudhā*, we may presume that the two distinct styles of expression had as such emerged during the author's time both reacting on each other in a complementary way.

The author defines ālāpa as a melodic picturisation of the rāga in extensive colours with the aid of factors such as Graha, Aṁs'a, Nyāsa, Sthāya etc. The thirteen characteristics of a rāga have been utilised in the description of the rāgas though only a few have been reckoned as such. According to the author, the ālāpana has to be systematically developed in four main stages, i.e., ākṣiptikā, rāgavardhanī, sthāyī and makariṇi. The form of the rāga is gradually developed to its complexity by the employment of subtle and difficult sañcāras. Each stage in the enunciation of the ālāpa has its beginning and conclusion known by specific names. The personality of rāga inaugurated in the initial stages, grows gradually in the succeeding stages and attains full fledged svarūpa through an emphasis on the characteristic aspects. The four stages of the ālāpa enumerated by Govinda Dīkṣita, may be described as "an elaboration and expansion of the ālapti of the *Ratnākara*, in terms of the musical practice of his time."[1] The four svasthānas of the rāga ālapti as described by S'ārṅgadeva are Mukhacāla, Dvyardha, ardhasthita and Nyāsa. A description of the four stages may be useful in estimating the treatment of the same in *Saṅgīta Sudhā*. The Ākṣiptikā of S'ārṅgadeva represents a composition with svara and padas set in mārga tālas and in three mārgas. According to S'ārṅgadeva, the movement of the rāga is to be done within the boundaries marking

1. N. S Ramachandran—*Rāgas of Karnatic Music*—p. 97. See also the entire chapter IV of the book.

the four svasthānas. After establishing the rāga in the sthāyī svara generally the aṁśa, a movement to the 4th note, known as Dvyardha is called Mukhacāla or the first svasthāna. A wider treatment of the rāga is available in the third svasthāna. Herein the notes between the sthāyī svara and its 8th note known as dviguṇa are to be emphasised. The movement in 'ardhasthita' constitutes the third svasthāna and the enunciation of the rāga in the 'dviguṇa' represents the 4th stage. The sthāyī svara does the function of both graha and nyāsa. The comparatively brief treatment of the topic has been further enunciated in an elaborate manner in the *Saṅgīta Sudhā*. The different stages in the exposition of the rāga as treated by Govinda Dīkṣita are dealt with in the following pages.

Ākṣiptikā :

It is the prathamāṅga of a rāga. It is in this section that the rāga is 'thrown' at first. In other words, the manifestation or the āvirbhāva of the rāga takes place in this section. The ākṣiptikā is very important in the whole procedure as it establishes the personality of the rāga to be further delineated in the ensuing stages.

Rāgavardhanī :

The rāga which is born in the 'ākṣiptikā's is made to grow and flourish in this section. Hence it is called 'Rāgavardhani'. The growth of the rāga implies the development of the melodic idea presented in the first section by the emphasis on the limbs of the rāga. It is interesting to note that the melodic personality of the rāga is established at the time of its inauguration in the ākṣiptikā section and the form of the rāga grows in dimensions in subsequent stages. Rāgavardhani is also called 'Karaṇam' and 'Eḍuppu'.

Vidārī :

It means a section of Khaṇḍikā. It occurs between two rāgavardhanis. It is also referred to as Eḍuppu and Muktāyī in vernacular.

Sthāyī :

The first note in a group of svaras is sthāyī. The svara that figures at the commencement of the cluster of tāna svaras is known as sthāyī which is to be followed essentially in practice.

Vartanī :

In vartanī, the svaras are combined to form and flourish in the shape of tanas and in practical usage, it is called 'Makariṇi'.

Nyāsa :

If the rāga is placed (न्यस्) or in other words when the rāga is concluded, it is called 'rāga nyāsa'. This is popularly also known as Muktāyī. Those conversant with the practice of the art freely use the vernacular names. The existence of synonymns and vernacular equivalents reflects the popular practise in the different regions. Āyitta is the synonymn of the ākṣiptikā. Though codified names exist as defined in the text, the use of popular names need not be considered a fault in the opinion of Govinda Dīkṣita.

Taking Nāṭa-rāga, the ālāpa procedure through the different stages, has been expounded in a very lucid manner in the pages of *Sudha*.

Ākṣiptikā :

The opening of Nāṭa rāga is made on tāra ṣaḍja. A descent to madhyasthāyī 'ri' is to be made, touching the

relevant svaras in between. From here a flight to tāra sa by singing appropriate tānas, halting at good and ideal places, and finally a finish is to be made in tāra sa. An outline of the rāga movement, establishing the melodic swarūpa, is given in this section.

Rāgavardhanī I:

The rāga is made to grow and progress by making a start in madhyasthāyī 'pa' and ascending upto tāra 'pa', sañcāras are sung within the compass. Again descending from tāra 'pa' as far as madhya sthāyī 'ri' and performing few tānas in the meanwhile, a halt is made in the madhya sthāyī 'sa'.

Vidārī:

Starting from madhyasthāyī 'ma' and going up to tāra 'ri', a descent from here to madhya 'ri' is to be made. After singing tānas around the svaras in that place, a finish is made in 'sa'. The section stands at the end of Rāgavardhani I.

Rāgavardhanī II:

It commences from tāra sthāyī 'ma' and descending as far as tāra 'ri' and 'sa'. Tānas are sung in the first kāla, before it is finished in madhya 'sa'.

Vidārī:

Commencing from madhya 'ma' and ascending up to tāra 'ri' and descending again from there to madhya 'ri' weaving various tānas, it is finished in tāra sa.

Ṣaḍja sthāyī:

Starting from 'sa' and weaving tānas in each of the five svaras, i.e, 'sa', 'ri', 'ma', and 'ni' including the

previous note and leaving the following note and after executing ten such tānas, a halt is made in tāra sa.

Pañcama sthāyi :

Having made a start in madhya 'pa' and singing twelve tānas using six svaras and including the previous svaras and omitting the succeeding svaras, finish is made in madhya sa.

Madhyama sthāyi :

Starting from madhya 'ma' and weaving twelve tānas using the svaras 'ma', 'pa', 'ni', 'ri' in the ascent and descent, and weaving twelve tānas in the above manner, a halt is made on madhya 'ri'.

Madhya Ṣaḍja sthāyī :

Tānas using the six svaras from madhya 'sa' to tāra 'sa' are sung and concluded in madhya 'sa'.

Vartani :

An ascent from madhya 'sa' to tāra 'ni' and from there a descent to 'sa' is made with tānas in the relevant svaras which is finally concluded in 'sa'.

Nyāsa :

Starting from tāra 'ri' and descending as far as madhya 'ri' and again ascending up to tāra 'sa' and singing tānas accordingly a final halt is made in tāra 'sa'. This is the final nyāsa. Thus the Nāṭa rāga ālāpa lakṣaṇa is brought to a close by the author.

The description of the performance of Nāṭa rāga ālāpa and tāna by king Raghunātha on the lines laid down by *Saṅgīta Sudhā* is illustrative of the theoretical enunciation.

For most of the rāgas, the ākṣiptikā commences in the tara sthāyī sa and the ālāpa also concludes on it. It seems that singing frequently in tāra sthāyī, was probably a characteristic feature of the style of performance during this period. Madhya sthāyī ri in Nāṭa has been often treated as a halting note and this bears similarity with the present practice. The sthāyī svara has been used sometimes to start and conclude a section and also as a halting note in a sañcāra or a tāna pattern. It occurs as a graha, aṁśa and nyāsa svara in Nāṭa rāga. It is interesting to find a phrase of svaras in the sequence viz., s r m p n s r.

Dealing with Bauli rāga, ma is graha and ni is varja according to Gāyaka Sampradāya. Dīkṣita says that ma is a varja according to the new vaiṇika sampradāya and hence it cannot be considered as graha. Further in the madhya ṣaḍja sthāyī tānas, ma is omitted and only s, r, g, p, d, n are used. In the pañcama sthāyī prayogas utilising the sequence of seven svaras, viz., p, d, n, s, r, g, p nyāsa is made in madhya pa. The phrase is interesting in the usage of svaras in its ascent.

The Bhūpāla rāga, described as the janya of Bhairavi, omits ma and ni. Sādhāraṇa ga is the note which opens the ākṣiptikā stage. While discussing Nādanāmakriya, Dīkṣita questions the adequacy of its status as a meḷa. He calls it a janya under the Gurjari meḷa, and it takes antara ga. The use of sādhāraṇa ga according to Govinda Dīkṣita is not the current practise. Sa is graha, aṁśa and nyāsa. Further the author advises us to avoid the repetitions in the nyāsa.

The Gaula rāga is described as an auspicious rāga. The first section commences in tāra ri. Lalita, which is a janya of Gurjarī, has the ārohaṇa, s r g m d n s. The sañcāras go upto tāra ma. Malahari with dha as graha, aṁśa and nyāsa, is an auḍuva ṣāḍava rāga with ni, omitted both in ārohaṇa and avarohaṇa, while ga is absent in the ārohaṇa. This rāga has come down as such, to our present times. It is interesting that Pāḍi rāga according to Amātya was a janya under Rāmakriya taking ṣaṭśruti ma; whereas Govinda Dīkṣitar classifies it under Gurjari with the ārohaṇa and avarohaṇa, s, r, m, p, d, n, s – s, n, d, p, m, r, s. Again in Sāveri, pa is described as graha, aṁśa and nyāsa; sa, pa, and ma have been adopted as the sthāyī svaras. The ākṣiptikā of the ālāpa opens in tāra sa and descends to the madhya sthāyī ri. It has its halt again in the tāra sthāyī ri. This point is again interesting. Revagupti, a janya of Gurjarī, with the āroha and avaroha s, r, g, p, d, s – s, d, p, g, r, s seems to be Bhūpāla with antara ga. Dha and ri are the graha svaras commencing the rāga vardhani, its vidārī, while the ākṣiptikā starts on dha again.

The ālāpa lakṣaṇa of Śrī-rāga is interesting and Tulaja in his Sārāmṛta follows the procedure, and practically illustrates the same. The ākṣiptikā commences on Madhya sthāyī ni and comes down to ri. A movement to tāra ga is attempted and halt is made in sa. The Rāgavardhani starts in tāra ri, while the second Rāgavardhani begins on tāra ma. Vicitra tānas have to be performed with sa, pa and sa as the sthāyī svaras. In the opinion of Dīkṣita, ri is not to be treated as sthāyī svara. Ga is a 'vikṛta' in tāna, implying the irregularity involved in the svara progression. It is useful to

remember at this stage, Tulaja's description of S'rī-rāga. According to him, the ārohaṇa is s r m p n s while the avarohaṇa phrases are irregular as in m r g r s and not m g r s.

In the performance of ālāpa of certain rāgas like Ghaṇṭārava, Govinda Dīkṣita says that the repetition of phrases is to be avoided to obtain sweetness in melody. Disapproving the theory that recognises Rītigaula as a meḷa with s'uddha ri and ga,[1] the author calls it a janya under S'rī–rāga meḷa. Ni is appropriately made the graha, aṁs'a and nyāsa. The ākṣiptikā which throws the impression of the melody at first, begins in this svara. The rāga seems to have sañcāras ranging upto tāra dha. The sthāyī svaras are sa, ma and ri, ga is found to be absent as a sthāyī svara. Dhanyāsi as described by Dīkṣita has remarkable similarity with the present structure of the rāga. Dha and ri being absent, it is considered as auḍuva by the Vaiṇikas. Sa, pa and sa are the sthāyī svaras.

Bhairavi meḷa in Govinda Dīkṣita's opinion takes s'uddha dha. But the reference to the rāga with pañcas'ruti ri and dha suggests Kharaharapriya, though it is not mentioned as such in the *Sudha*. The ākṣiptikā starts from ni, is followed by a descent to ri and an ascent from there to ma. The final halt is made on sa and this gives the outline of the rāga in a beautiful sequence. Sa, ma, ri and sa are utilised as sthāyī svaras. Jayantasena, invented by king Raghunātha and a janya under Bhairavi meḷa, is ṣāḍava with ri varja. That Bhairavi uses only s'uddha dha, reveals the upāṅga character of the rāga.

Hindola rāga seems to have phrases going up as far as tāra ma. It is an auḍuva rāga with ri and pa absent and

takes s'uddha dha. The ākṣiptikā section giving the brief epitome of the rāga in essence, commences in madhya ga with sañcāras going up as far as tāra ma, and a halt is made in tāra sa. Tulaja in his Sārāmṛta gives the illustrative phrases as follows: g s n d n s – g s g g m – m d m g m d m n s n d m m m g s. The tāra prayoga: n n d m n g m n d m m g m m m g a – According to the author of *Saṅgīta Sudhā*, the rāga Vardhani begins in madhya ni and sañcāras proceed till tāra ni and a return is made to madhya sa.

The ālāpa lakṣaṇa of S'aṅkarābharaṇa meḷa is informative. Govinda Dīkṣita recognises sa as graha, aṁs'a and nyasa while he calls sa, ma and pa as s'uci (pure) meaning s'uddha. It is interesting that he makes ma, as the graha svara of the ākṣiptikā section and coming down as for as madhya ri, the movement till ma should be made before the halt is done in tāra sa. The rāgavardhani section starts in tāra ri and going up to tāra dha and again descending to madhya sa, a return is made to tāra sa. Sañcāras from tārasthāyī niṣāda to madhya ri and again from madhyama ma to the halt in tāra sa constitute the vidārī. The sthāyī svaras figuring in tāna patterns are tāra sa, madhya pa and madhya ri. The ṣaḍja and ṛṣabha sthāyī sañcāras omit ni, which is interesting. The present practice, dropping ni occasionally in sañcāras, may be incidentally notified. Ārabhi rāga placed under S'aṅkarābharaṇa is auḍuva in ārohaṇa, omitting ga and ni. Ma and dha have been described as the important svaras and has sañcāras leading upto tāra dha. This has close affinity with the current practice associated with the rāga.

The Kāmbhoji meḷa is described by Govinda, is the equivalent of our Harikāmbhodi meḷa. The ākṣiptikā

starts in tāra ri, while sañcāras going up to tāra ga and ma take a descent down to madhya ga and finally land again in tāra sa. The rāga-vardhani and its vidārī commence in madhya dha and ma and finish in madhya and tāra sthāyī respectively. Only pa, ga and ṣaḍja sthāyī phrases have been explained. The śuddha Rāmakriya meḷa which corresponds to our Pantuvarāli, takes ṣaṭśruti ma. Ākṣiptikā has its opening in madhya dha and leading up to madhya sa and again going up to tāra ri executing beautiful tānas in the meanwhile, make a halt in tāra sa. Rāga vardhani starts in tāra ga, comes back to madhya sa and ni and finally stops at madhya sa. We do not find sañcāras in this rāga extending beyond tāra ga which is worth noticing. Even now, sampradāya vidwans are not much in favour of prayogas beyond that limit in this rāga.

The treatment of Kedāragaula is interesting as it has been described in a manner which has remarkable similarity with the present usage of the rāga. His Kedāragaula meḷa again corresponds to our Harikāmbhoji. Ni is graha, aṁśa and nyāsa and quite fittingly the ākṣiptikā is inaugurated by this note in tāra sthāyī. A descent to madhya ri from there, touching the relevant notes and proceeding as far as tāra ma, a halt is made in madhya sa. Sañcāras in rāgavardhani starting from tāra ri extends as far as tāra ma and a brief halt is indicated in tāra ri. Ṣaḍja, tāra sa, and ri figure as sthāyī svaras and a certain number of tānas in keeping with the melodic structure of the rāga, is performed with the sthāyī svaras as the basis.

The brief enunciation of the ālāpa lakṣaṇa according to the views of Govinda Dīkṣita, is suggestive of the following ideas :

In all these there is perhaps not a single trace of the sañcāras in mandra sthāyī. Tāra sthāyī and madhya sthāyī seem to be the prominent range in which the ālāpa was mainly performed. It may be possible, since madhya and tāra sthāyī phrases are found to be attractive when played on vīṇā, a reference to mandara sthāyī prayoga has been left out. Incidentally it may be pointed out that Veṅkaṭamakhī prescribes tānas and sañcāras to be rendered in mandrasthāyī also. Veṅkaṭamakhī refers to the neglect of singing in mandra sthāyī and emphasises its importance.

Ṣaḍja has been treated as graha, aṁs'a and nyāsa for all rāgas. In addition to the absolute sa, there are other minor graha svaras and sthāyī svaras which may also be taken to be the equivalent of graha. Yet the sthāyī svara seems to be slightly different from, the grahasvara, as evidenced by the ālāpa lakṣaṇa. Sthāyī svara as such has not been included in the list of 13 characteristics of the rāgas, enumerated by S'ārṅgadeva. Of these, Govinda Dīkṣita makes use of the first three, namely graha, aṁs'a and nyāsa only. But the concepts of alpatva and bahutva, laṅghana, anabhyāsa, tāra, ṣāḍava and auḍuva may be found to have their recognition also, though the author does not specifically refer to them as such. With reference to the ālāpalakṣaṇa of the 55 rāgas in the *Sudhā*, a graha is taken to be the starting note of a section and naturally does the function of nyāsa also. There seem to be a few exceptions in which the note that begins the section is not the concluding note. Further, it functions as an aṁs'a svara or the jīva svara which gives the clue to the seence of the rāga. Govinda Dīkṣita collectively calls a note graha, aṁs'a and nyāsa. Probably it represents the

practice of his age which had its origin in the post-grāma period. These three appear so much related that when graha is mentioned, the two other roles of it are also implied.

According to Kallinātha, sthāyī is the svara[1] where the rāga is made to enter and dwell.

यत्रोपविश्यते रागः स्वरे स्थायी स कथ्यते ।

While commenting on Varāli ālāpa (San. Rat. VIth Adya. p. 303), Kallinātha gives his opinion regarding the sthāyī svara, which according to him is a graha. In the deśī musical parlance, when it is said that ṛṣabha is made the sthāyī, it means 'ga is graha'. Similarly if madhya ga is made sthāyī, madhya ma is understood as graha in lakṣya. Pa as a sthāyī implies ma as graha. From what Kallinātha has explained, we may suppose that if sthāyī is held as the note in which the rāga dwells, the contiguous note called graha in the context, is perhaps to be understood as the one which begins with extension of the rāga. The term sthāyī connotes the act of staying or halting. So the sthāyī svara may be also viewed as signifying an aspect of graha. We may also suppose that sthāyī may not necessarily begin the section of an ālāpa, but it may figure as the final note of the group of tānas. Veṅkaṭamakhī says that sthāyī is the note where the tāna or a cluster of svaras is made to sit or dwell.' The concept is recognised still, though not by name as such.

Besides these, we become familiar with the vernacular equivalents of the śāstraic names of the different sections in ālāpa. Some of these are found to be overlapping.

1. S. R. Ch. VI, p. 296.

The ālāpa technique elaborated through different stages is really advanced and to perform duly in conformity with the rules of ālāpa, will naturally take a considerable length of time to complete the performance of one rāga. It is possible to comprehend at this state that the musicians who specialised in a few rāgas might be able to handle the rāgas on such an extensive scale, through the systematic stages.

The treatment of the 'ākṣiptikā' by Govinda perhaps bears testimony to his critical musicianship. By giving a brief outline of the rāga, the essence of the rāga, the fundamental mood and the melodic personality of it is conveyed here. The other stages probably represent the superstructure, the elaboration of the main emotional expression. Even in our own times, orthodox style of rendering ālāpa never fails at the commencement of an ālāpa, to give a brief succinct treatment establishing the melodic svarūpa of the rāga. Thus the rāga is actually made to have its emotional birth in the first stage of ālāpana.

Any amount of lucid writing and a scholarly enunciation of rāga ālāpa and its technique on paper, by its very nature can hardly give adequate expression to that experience which is more of a practical and aesthetic enjoyment. However the ideas regarding the systematic development of rāga ālāpa through the distinguishable stages, have always been helpful and especially when a living practical tradition is lacking. If Govinda Dīkṣita had only illustrated his ālāpana paddhati, by citing sañcāras, his treatment of the topic would have had a completeness both from theoretical and practical points of view. That was perhaps what later Tulaja had achieved

in the definition of the rāgas in the pages of *Saṅgīta Sārāmṛta.*

If Kallinātha has done valuable services by his valuable and critical observations in his commentary on *Saṅgīta Ratnākara* and the music of his times, Rāmāmātya is the earliest to locate the s'ruti intervals in his fretted vīṇā and notice the remarkable changes, characteristic of the post-grāma period. If *Saṅgīta Sudhā* is unique in the enunciation of the rāga ālāpa technique, of Vidyāraṇya and vīṇā with 24 fixed frets, *Caturdaṇḍī Prakās'ikā* has become immortal in the formulation of the 72 meḷa scheme, the concept of *Caturdaṇḍī* and the perfection of the vīṇā. If Govindācārya has been hailed the author of the finalisation of meḷa nomenclature and definition of the concept of meḷa in modern connotation, King S'āhaji and his brother Tulajaji I, the enlightened rulers of Tanjore must be considered as having contributed in a large measure to the growth and standardisation of rāga lakṣaṇa in their respective works. Excepting for the chapter on rāga, the *Saṅgīta Sārāmṛta* of Tulaja may be considered as a lucid commentary on the *Caturdaṇḍī Prakās'ikā.* Veṅkaṭamakhī's formulation of the 72 meḷa, the three types of vīṇā and s'uddha-vikṛta svaras are again dealt with by Tulaja. It is only through the explanation in *Sārāmṛta,* that the real connotation of the term *Caturdaṇḍī Prakās'ikā* is made clear. Not withstanding this, he has practically illustrated the definition of the rāgas of his times by quoting compositions representative of the '*Caturdaṇḍī Prakās'ikā*' form. Herein lies his original contribution to our music.

Rāga lakṣaṇa as expounded in Saṅgīta Sārāmṛta and Śāhaji's Manuscripts :

It is perhaps not known that Tulaja, the youngest brother of S'āhaji, the Abhinavabhōja of Tanjore derived inspiration from his brother and in fact was greatly indebted to him for the idea of the definition of rāga in a most unique way. The credit of having introduced into the theoretical description, the practice of defining the rāga with illustrative lakṣya examples like gīta, ālāpa, ṭhāya, prabandha, udgrāha and s'ūlādi must necessarily be given to S'āhaji.

To assess the musical worth of the rāga lakṣaṇa manuscripts compiled during the period of S'āhaji and those composed by him, is no easy task. These elucidate the views of the bands of musicologists and musicians of his time. A comparative study of these would be highly profitable in understanding the traditional lakṣaṇa of the rāgas. These manuscripts[1] have been conveniently classified as (a) those dealing with a lakṣya which represent a collection of 20 mss., (b) those dealing with lakṣaṇa enumerate the rāga lakṣaṇa in terms of the kinds of notes, the āroha and avaroha and illustrated by the lakṣya phrases from at least five compositions in the rāga. Two of the lakṣaṇa manuscripts contain king S'āhaji's own[2] theories regarding the rāga lakṣaṇa, which are later fully utilised by his brother in his *Saṅgīta Sārāmṛta.*

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1. Mss. 11548–11555; 11620–11621; T.S.S.M.L.
   K. Vasudeva Sastry M.A.J., 1946 Vol- XVII, p. 90.

2. Mss. B. 11620—Rāga Lakṣaṇa.

The manuscript with No. 11621 entitled "*S'ahaji Rāga-lakṣaṇam*" 'Outram' describes in prose 25 rāgas, which include some north Indian rāgas. The ascent and descent of the svara krama, the varja svaras, kinds of notes, the meḷa to which the rāga belongs and svara sañcaras are available. Since quite a number of the leaves are injured, the continuity of the details cannot be had throughout. The following is a list of the 25 rāgas as found in the beginning of the manuscript. Chāyanaṭa, Jayantas'rī Vegavāhini, Nāgadhvani, S'yāmakalyāṇi, Siṅghoḍa, Dīpaka, Nāṭa-kuriñji, S'uddha sāveri, Māruva, Pūrvakalyāṇi, Mañji, Caura kānara, S'yāma kānara, Māru, Cetas'rī, Triveṇi, Des'kār, Usānikāpi, Kāliṅgaḍa, Des'ākhi, S'uddha mukhāri, Ārabhi, Hindola and Ānandabhairavi. From the treatment of the rāgas, we may infer that the meḷa system recognised in this particular manuscript included the following meḷas; Rāmakriya, Bhairavi, S'aṅkarā-bharaṇa, Toḍi with its janya, Kapi and Pharaj; Gauri Kāmbhodi, Vasanta, Suraṭi, S'uddha mukhāri, Ārabhi S'auli, Mālavagaula meḷa, Pantuvarāli and Gaula. We find Hindustani rāgas also grouped under Karnataka rāgas. In the gīta portion of the manuscript a new set of meḷas with janyas is found. Javanpuri, Toḍi under Āhari meḷam, Ānandabhairavi under Toḍi, Sagara under Kānaḍa, Garuḍa as a janya of Mālavagaula, Khaṭa rāga under Toḍi, Māru under Byāgaḍai and so on. The diversity of views regarding the meḷas is indicated by the above lists of meḷas. It is hence supposed that the manuscript probably is only a collection of the theories of those times and do not seem to represent one single tradition But the manuscript has the value of disclosing the fact that Hindustāni musicians and musicologists also were

invited by S'āhaji to his court to record their views on the lakṣaṇa and lakṣya of the period.

The manuscript B. 11620 called *Raga Lakṣaṇa* is definitely the work of S'āhaji as we are happy to find the colophon containing the name of the king invariably at the close of the description of each rāga. It is this manuscript containing 20 meḷas and about 122 rāgas under them expounded in Telugu, that Tulaja has bodily absorbed into his work in Sanskrit. King S'āhaji recognises 20 meḷas in all. They are viz., S'rī-rāga, Nāṭa, Mālavagaula, Varāli, Bhairavi, Mukhāri, Vegavāhini, Sindhurāmakriya, Hejjuji, Sāmavarāli, Bhinnaṣaḍja, Des'ākṣi, Chāya nāṭa, Kalyāṇi, S'aṅkarābharaṇa, Bhūpāla, Kāmbhoji, Rāmakriya, Sāraṅga and Velāvali.

श्री भोसलकुलतिलक श्री शाहमहाराजेन्द्र तत्तद्रागमेलसमुद्भूतरागाः क्रमेण लिख्यन्ते मोदट मेलकर्तलकु विवरं श्रीरागं नाटमालवगौळ-वरालि-भैरवि-मुखारि-वेगवाहिनीसिन्धुरामक्रिया - हेज्जुज्जी - सामवरालि - भिन्नड्ड्जं देशाक्षीई....ई २० रागालुन्न् मेलकर्तलु ।[1]

It is interesting the same set of meḷas has been given in *Sarāmṛta* (rāga ch. p. 71), though Sāraṅga is found to be incomplete in both. S'āhaji has adopted the Telugu language while Tulaja had translated the idea in Sanskrit with very slight modification here and there. A combined study of these two works will suffice, as Tulaja perhaps has hardly added anything in the rāga chapter.

S'āhaji must have been well aware of the 72 meḷakarta scheme of Veṅkaṭamakhī. Yet he has not referred to the

1. In this quotation the list of meḷas is incomplete.

scheme at all. However Tulaja is to be given the credit of having popularised the theories of Veṅkaṭamakhī.

According to both, S'rī-rāga is the first meḷa and is very old. A comparative study of the meḷas suggests the above theory set out earlier. For instance, the Hijjuji meḷa, described by S'āhaji may be given below:

हेज्जुज्जीमेळकर्त संपूर्ण । रागं मेळं । अन्तरगान्धारं । कडमशुद्धमुळु। ....घनरागं आरोहावरोहमुलन्दु स्वरनडवडिकेकु उदाहरण - साध्धसरिस निधप धधपम गमाप्पा गमपमगगारिस, रिगम गमपध धनिधधपम गमपधधास्सा । ध.........गरिस । रीरिसनिधपधधस्सा । अनिआयित्तं । धधपम गमपप्प । ईठायमन्दु सारिगमप धसनिधप अनि प्रयोगम् ।

The same meḷa as described in the pages of *Sarāmṛta* (rāga prakaraṇa – p. 107) represents the verbatim translation in Sanskrit as given below:

गान्धारोऽन्तरसंज्ञोऽन्ये शुद्धाः षड्जादयः स्वराः । एतैः सप्तस्वरैर्युक्तो हेजुज्जीरागमेलकः । अस्यारोहावरोहयोः स्वरगतेरुदाहरणम् साध्धसरिस निधप धधपम गमाप्पा गमपमगगारिसा रिगम गमपध धनिधधपम गमपधधस्सा धसरिग रिरिगरिस रिरिस निधपधससा इत्यायित्तप्रयोगः । धधपम गमपप्पा अस्मिन्ठाये सारिगमपा धसनिधपा इति प्रयोगोऽस्ति ।

The existence of s'loka varṇas, padas, and darus in the rāga Lalītapañcama, a janya of Vasantabhairavi is notified. Whereas the rāga chapter of *Sarāmṛta* is incomplete, the descriptions of the janya of Sāraṅga, Kalyāṇi and Toḍi meḷas are not available. Only the 19 meḷas as such have been described in it. In S'āhaji's manuscript, Sāraṅga lakṣaṇa is found to be slightly at variance with that of *Sarāmṛta*. It is a Des'ī-rāga, with pañcas'ruti dha, which is according to the author is

sanctioned by pūrva lakṣya. Tulaja on the contrary quoting Puṇḍarīka Viṭṭhala's authority accepts ṣaṭs'ruti dha, kākalī ni and cyuta madhyama ga. S'āhaji says that in Toḍi, pañcamavarja prayogas are quite popular. Kalyāṇi is a sampūrṇa meḷa with pañcas'ruti ri and dha while ga, ma and ni are sharp svaras. The janya of this meḷa is S'uddha Kalyāṇi and the manuscript breaks off after the svara prayoga in the lakṣaṇa of certain rāgas. The authors point out to the existence of a number of padas, s'lokavarnas and darus in Erukulakāmbhoji, Jayantasena and Lalitapañcama rāgas. Such a reference is useful to us.

Rītigaula is a janya of Bhairavi with ri varja and ni as aṁs'a, while pa occurs as a laṅghana svara. The svara sañcāras point out to the continuation of the tradition down to our times.

Besides the rāga chapter the *Saṅgīta Sārāmṛta* has other important information to offer in the dance and the vīṇā chapters of the Telugu portion of the manuscript. Tulaja here refers to 'vīṇā melana' and explains it after the manner of Veṅkaṭamakhī. The methods of teaching vīṇā is an important topic dealt with here. The left hand technique involving the use of little, middle fingers along with the technical names such as jamani, kartari, sotada, s'ruti (a plucking technique), has been explained. The mode of playing āhata, pratyāhata, kampita and ḍhāla in the vīṇā finds treatment. The lakṣaṇa of 'sarali' as the regular ascent and descent of seven svaras including tāra sa, with the svara illustration s r g m p d n s – s n d p m g r s – is found. This Veṅkaṭamakhī calls as Jhombaḍa alaṅkāra. Tulaja emphasises the importance of alaṅkāras for the beginners and prescribes these exercises

to be learnt thoroughly before a course in gīta is started. After acquiring a good mastery in singing alaṅkāra, it is to be followed by the lessons in gīta, prabandha, and ṭhāya in three kālas. In the next course the rāga ālāpa using vowels is taught and then the pakka or pārs'vasāraṇi mārga tāna singing and playing. Everything must proceed from guru to s'iṣya which will prepare the vaiṇikas to render the rakti rāgas, pada cali, jātibhedas with confidence and he becomes eligible to perform in the king's presence. The dance section throws light on the nautch practice of the time. The initiation of the student into the fundamental principles of the art is explained. The reference to "sanu silambam" or the exercise with a stick is interesting. It is the practice of the dance tradition to first initiate the dancer to learn her first exercises by holding a piece of rod placed in front which according to *Saṅgīta-ratnākara* is known as "daṇḍika grahaṇa". The Tamil equivalents of the Telugu and Sanskrit names of aḍavus have also been cited. It is needless to emphasise the high degree of perfection reached in those arts during the author's period.

The *Sārāmṛta* is thus a very useful and handy work and "comes nearer the modern practice". For tracing the history of rāgas in pre-Tyāgarāja period, the *Saṅgīta Sārāmṛta* is of valuable help.

A study of the works written before the period of the Trinity suggests a wide scope for an investigation into the history of rāgas with special reference to the following headings:

1. Rāgas in which the melodic structure remained unchanged more or less.

2. Rāgas which survive in old names but structure changed.
3. Rāgas which have become out of date in the later music.

Among the rāgas that have continued without much modification in the melodic structure, may be mentioned Mālavagaula, Nāṭa, Varāli, S'aṅkarābharaṇa, Harikāmbhoji, Kharaharapriya, Toḍi, S'rī-rāga, Pantuvarāli, Naṭa-Bhairavi and so on. Though these were known by different names, the definitions of these rāgas giving ārohaṇa and avarohaṇa, the varja and vakrasvara progressions, the meḷa and other details help us to trace the melodic structure of these rāgas.

For instance the rāga Devagāndhāri as immortalised by S'rī Tyāgarāja, Muttusvāmi Dīkṣita and Gopālakṛṣṇa Bhāratiar signified at present a rāga with a different structure. Kṣetrayya and Pedda Dāsari have composed in a rāga having a similar name but with a different structure.

A study of the history of Devagāndhāri reveals two rāgas with a similar name. One is a janya under S'aṅkarābharaṇa and the other is a janya of S'rī-rāga. According to Govinda Dīkṣita, Veṅkaṭamakhī, S'āhaji, Tulaja and Subbarāma Dīkṣita, Devagāndhāri is a janya of S'rī-rāga with the omission of ri and dha in the ārohaṇa. Again the use of the svaras pa, ni and dha are to be avoided in tānas. As a janya of S'rī-rāga it has the ārohaṇa and avarohaṇa viz. s g m p n s – s n d p m g r s.

Saṅgraha cūḍamaṇi classifying the rāga under S'aṅkarābharaṇa meḷa gives the ārohaṇa and avarohaṇa viz. s r g r m p d n s —

ṣ ṇ d p m g r s.

The musical Trinity have composed only in this Devagāndhāri. Devagāndhāri figures as an early morning rāga in the yakṣagānas.

A general survey of the rāgas employed in the yakṣagānas provides us with a list of popular rāgas. Rāgas like Erukulakāmbhoji, Kāmbhoji, Gummakāmbhoji, Saurāṣṭra, S'aṅkarābharaṇa, Āhari, Kedāragaula, Mukhāri, Madyamāvati, Kuriñji, Sāveri, Revagupti, Bauli, Bhairavi, Pantuvarāli, Kalyāṇi and Ghaṇṭārava are frequently used in the musical plays. S'uddha madhyama rāgas appear to have enjoyed comparatively a greater popularity than the prati madhyama rāgas. Even in the list of 15 meḷas of Vidyāraṇya and 19 meḷas of Veṅkaṭamakhī only few prati madhyama meḷas figure.

Of the above, Gummakāmbhoji is an instance of a popular rāga which seems to have gone out of vogue during the period of the Trinity. It occurs profusely in yakṣagāna plays and was used in the padas of Girirāja kavi and Soma kavi. It is interesting to note the absence of this rāga in treatises like the *Saṅgīta Sudhā*, *Caturdaṇḍī-Prakās'ikā* and *Sārāmṛta*. But the anubandha to *Caturdaṇḍī Prakās'ikā* gives a list of ghana, rakti and des'ya rāgas. Herein Gummakāmbhoji, Kāmbhoji and Yadukula Kāmbhoji figure as rakti rāgas. Gummakāmbhoji is grouped as a janya of Māyamālavagaula (Anubandha - p. 106, *chat. dand. pra. sloka* 20-24). *Gāyakalocana* also agrees with the above view and gives the ārohaṇa and avarohaṇa-s r g m p d n d s - s n d p m g r s. The fact that ṭhāyas have existed in this rāga proves the popularity of the rāga at one stage. It was considered perhaps one of the rakti rāgas of the times and probably fell into disuse later.

Tulaja never mentions this rāga at all. But *Saṅgraha Cūḍāmaṇi* gives a lakṣaṇa-gīta in this rāga calling it a janya under Māyamālavagaula. The gīta enumerates the following ārohaṇa and avarohaṇa - s r g p d n d s - s n d p m g r s. The rāga seems to be totally absent in later musical usages and compositions are not available in this rāga. We may surmise that though the rāga name Gummakāmbhoji ends in Kāmbhoji, it has nothing to do with that rāga and being a janya of Māyamālavagaula, had a different structure. Similarly the Sālaṅga-nāṭa rāga seemed to have been well diffused at one stage in the history of music. S'rī Muttusvāmi Dīkṣita has composed the song "Avyāja karuṇa" in this rāga and that it is the solitary piece recognised at present. No kṛti of Tyāgarāja or S'yāma s'āstri is yet available in this. We come across a number of ṭhāya, ālāpa, gīta, and prabandha in the manuscripts belonging to the period of king Raghunātha and S'āhaji. The existence of many lakṣya compositions in the rāga suggests that the rāga was quite popular during the period of the authors. Again we do not come across the rāga in the yakṣagāna plays. Theoretical descriptions of the rāga help us to understand the structure of the rāga in terms of the svaras, its ārohaṇa and avarohaṇa. *Saṅgīta Sudhā* ascribes it to Gurjarī meḷa while Amātya calls it a meḷa with pañcas'ruti ri and dha, cyuta madhyama ga and cyuta ṣaḍja ni. Veṅkaṭamakhī calls it a sampūrṇa janya of Gaula meḷa, with ga and ni vivādī and dha and ri as anuvādī. Tulaja gives a similar lakṣaṇa and adds that evening time is best suited for singing the rāga. Amātya's treatment of Sālaṅganāṭa and Kedāragaula makes the two identical with each other, which point has been severely

criticised by Veṅkaṭamakhī. Śrī Tyāgarāja defined the form of many rāgas by composing a number of compositions in them. He made many rāgas popular and invented new ones with the result that we are in possession of attractive rāgas and a fine repertoire.

A general history of the fretted vīṇā:

A description of the vīṇās of Rāmāmātya, Govinda Dīkṣita and Veṅkaṭamakhī has already been dealt with in the previous section. A brief general history of the fretted vīṇā since its inception may be attempted with special reference to the following points in this section: (1) The concept of fret (2) The functional significance of the introduction of frets (3) The number of frets used in the different stages (4) The shape and make of the frets (5) The location and placement of the frets (6) and the principle of fretting.

In the course of its long history Indian music has evolved an interesting variety of stringed instruments. The present 24 fretted vīṇā represents the final stage in the evolution of vīṇā. It is after centuries of musical research and theoretical experiences that it attained perfection during the period of Govinda Dīkṣita. The different stages in the history of vīṇā point out to the existence of harp, mandoline or pearshaped lute, rod shaped guitar and other types of vīṇās. While the literature of India teems with references to these, the paintings and sculptures in the various temples beautifully illustrate them. The reliefs at Barhat (2nd Cent. B.C.), the sculptures at Sānci, Amarāvati,[1] Nāgārjunakoṇḍa,

1. Douglas Barrett—Sculptures from Amarāvati in the British Museum—London, 1954, vide plate 3.

Modhera, Kumbhakoṇam, Paṭṭīsvaram, Mysore, Halebid, the paintings and frescoes at Ajanta and Tanjore throw a flood of light on the many earlier available forms of the vīṇā.

Perhaps the earliest appearance of frets in our stringed instruments may be assigned to the tenth century A.D.[1] Much earlier than this, fretted instruments usually called 'Lutes' seemed to have had wide diffusion among various parts of the world. A lute is the general name given to denote stringed instruments. Later it came to signify a plucked stringed instrument with a pear shaped resonating body, a flat neck with frets ranging from five or more and a separate peg box attached to the end of the neck. Studies in Ethnomusicology disclose two distinguishable types of lutes the long and the short lutes. The short lute has a neck shorter than the body whereas in the long lute the neck or stick is longer than the body. The musical difference is that in the short lute the melodic scale in principle is formed by all the strings. Consequently wheras in long lutes it is obtained from one string only by stopping while the others accompany.[2] The earliest trace of the existence of the long lute that can be supported by evidence appears in Mesopotamian figurines, plaques and seales as early as about 2000 B.C. These were two stringed instruments with very small bodies, with long necks and many frets and played with plectron.[3] In the subsequent periods of transitory development the lutes are seen in Babylonia, Egypt, Persia, Arabia and Greece. The Greek Pandura was a kind of lute with frets. The

1. Fretted vīṇā in Indian Sculpture—J. of the Music Academy, 1962, p. 71.
2. Curt Sachas—The History of Musical Instruments, Section 7, p. 160.
3. *Ibid.* Section 2, p. 82.

long Persian lutes (Plate VI Fig. C) variously named after the number of strings present in them as Sitār, Cārtar and Pāñctar. The Arabian lute was known as 'Tānpūr'. The Far East reports the existence of a fretted long either called 'chin', which was known as 'Koto' or 'kin' in Japanese, Kum or Komunkon in Koriean. The Ziether refers to one of the four fundamental types of stringed instruments recognised as such by Ethnomusicologists. According to them it is an instrument having no yoke or neck. The strings are stretched between the two ends of the body. Sometimes there will be an additional resonator otherwise the body acts as the resonator. Vīṇā has been called by them the 'stick zither'.

The short lute can be traced to the Persian clay figures about 800 B.C., and on Indian Reliefs from the first century A.D. In the Gāndhāra style reliefs at Kashmir a pear shaped lute has been depicted. The sculptural representation of the short lute at Sāñci, Barhut, Amarāvati and Ajantā suggest the popularity of this instrument in India during the Buddhist era. These short lutes are well known for the pear shaped body and the neck is found to be an elogation of the body and seldom reaches the length of the body. In fact the neck is formed by the tapering of the body and frets as such seem to be absent (Plate IV). In the sculptures of a little later period, we perhaps do not often come across this pear shaped lute and it has been replaced by the rod-shaped or the stick-vīṇā. But the pear-shaped lute still survives in Japan and China and the migration of this from India has been explained by scholars. When Buddhism started gradually declining in its influence due to the rise of the

1. History of Musical Instruments—Section 8, p. 187.

Śaivite and Vaiṣṇavite cult, 'a large body of Buddhist priests between 7th and 10th centuries singing sūtras to the accompaniment of this musical instrument by way of popularising their faith migrated to China, Tibet and Japan.[1] Here they introduced the music and dance of their homeland. No wonder we find in China the pearshaped lute known under the Chinese name 'Pip'a' (Plate VI). This Chinese lute later migrated to Japan where it became 'Biwa', one of the chief instrumenst in the imperial Gakāku music of Japan. This instrument has four strings, four frets and played with a plectrum (Plate VI). The evidences thus establishing the existence of fretted lutes in the other parts of the world as early as the first and second centuries B.C. have been reported by Curt Sachs.

In the long history of stringed instruments in India dating from the period of Vedas, it is interesting to note that frets as such came to be introduced as late as the tenth to 12th centuries A.D. The earliest fretted example of vīṇā as reported in iconographical studies is found in Belur Temple (12th century A.D.).[2] This is followed by another example of a sculpture of fretted vīṇā in the Temple of Vastupāla and Tajapāla having 13 frets.[3] (vide Plate VII). Though the vīṇā with frets is perhaps absent in the sculptures prior to this period, yet it is not impossible to suggest their existence in some simple or crude form. The fact that the near East, Persia, China and Japan had popular varieties of lutes with gut or string

1. Japanese Music and Musical Instruments—Ch. V. p. 134.

2. P. Sambamoorthy, vide Plates XIV and XV—p. 124—History of Indian Mūsic.

3. Fretted vīṇā in Indian Sculpture—J. of the Music Academy, 1962, p. 71.

frets as early as the 7th to 10th centuries, lends scope for supposing that fretted vīṇās might have emerged in India more or less at the same time or a little later than that.

The sources that contribute to our knowledge of the ancient stringed instruments with or without frets are the descriptions available in the literary works, the sculptural and archaeological reports. In the absence of a continuous literary record of a particular period, the iconographical evidences are invaluable as throwing light on the dark corners of the ocean of knowledge. It has always been found feasible to evaluate and consider the iconographical source of information in corroboration with the technical treatises of the respective periods. Information pertaining to the number of strings, their tuning, the number of frets and their make, can hardly be accurately derived from the iconographical and sculptural wealth as they are of uncertain guides as far as these technical matters are concerned. Only the literature belonging to the respective periods is found to be a fundamental source of information. Our knowledge of the Kinnarī and its music is mainly restricted to the theoretical field. Thus treatises are the reliable guides in unravelling problems of scientific nature.

Literary evidences giving description of the fretted vīṇā are available in the works of Someśvara, Nānyadeva, Śārṅgadeva and Haripāladeva. The vīṇās of Bharata namely the seven stringed citrā, nine stringed Vipañcī, represent only the harp types. The experiment of the author with two vīṇās, the lowering of the pañcama of the (cala) vīṇā by a measure of śruti in conjunction with the coalescence theory may be taken to point out the harp and

not fretted vīṇās. The phenomenon of 22 śrutis has been derived practically from the old Indian harp vīṇās.[1] The śruti system of Bharata was thus perhaps essentially connected with an ensemble of two such vīṇās. The finds of two harp players[2] in early representations lend support to the theory. References to the two vedic priests playing the vīṇā (उपवीणयति) are available in vedic literature. Further the absence of left hand playing technique as such in the *Nāṭya Śāstra* tends to support the above.

In the harp vīṇās of ancient times, a number of strings was used probably for increasing the volume of the sound output. The Śata tantrī vīṇā was famous for its hundred strings. Śārṅgadeva's śruti vīṇā made use of 22 strings and it is this vīṇā, he seemed to have demonstrated his śuddha vikṛta theories. The ancient Tamil classic *Silappadikāram*, enumerates and describes the yāḷ with varying number of strings. In these harp type vīṇās, the strings are tuned to the required scale of notes and every time a new scale is to be played the strings are retuned again to the notes of the scale. This finds a parallel in the ekarāga meḷa fretting of Amātya. The strings are generally plucked in succession one after the other with or without a plectrum. At one stage these harp vīṇās were probably found to be unsuitable for reproducing the tones of the vocal music. Melodic ornaments like gamaka could not be played in these instruments. Further the use of additional strings contributed not only to the unwieldy form of the instrument but also the tuning of the strings to the various

1. A. A. Bake—Bharata's experiment with 2 vīṇās—Bulletin of the School of Orient. and African Studies—1957.

2. A. Coomaraswamy—Parts of a vīṇā—J.A.O.S. 1930.

pitches respectively, was made all the more difficult. Besides new tuning devices have to be fixed. In view of these hardships, and instead of adding the number of strings to the instruments to produce other pitches, something of a device to get them in one single string was probably thought of. It was by means of the finger board this could be achieved. Once the finger board or neck emerged, the idea of stopping and playing the string to get other pitches in the same string naturally evolved.

It may be said that fresh and scientific progress in the development of instrumental music was made possible by the invention of the finger-board or neck. The use of additional strings for deriving new notes was replaced rather by the method of getting a series of different notes obtainable on one string by 'stopping and playing the string', i.e., by shortening it more or less as in the case of violin and lute. This idea of stopping and playing to get other pitches in the same string was quite popular in the early history of instruments and we have representations of Arab and Indian musicians depicted as pressing the strings with the left hand fingers at points in the neck or fingerboard while the fingers of the right hand plucked the strings.

Frets as such were introduced to determine these notes in the string at various positions. They came to symbolise theoretically the necessary and relevant pitches which would facilitate more easy playing of notes without any obvious search for them. It is aptly said that the vīṇā with frets helps in the acquisition of śruti jñāna (knowledge of the intervals) whereas the flute svarajñāna. To a beginner the learning of vīṇā presents no serious

difficulty unlike his co-student who takes a course in violin lessons. The vīṇā with frets is conducive to obtaining an easier knowledge of s'ruti and svara whereas in a fretless instrument it tends to take a fair length of time to achieve the same. According to Somanātha, the sweetness of the tone of 'Sāri vīṇā' can never be compared with that of any other vīṇā.[1] Our goṭṭuvadyam is an instance of Nissārivīṇā.

The Indian term that is commonly used to denote frets is "Meṭṭu" which is Telugu in origin. There is perhaps no Tamil equivalent to signify this. The Telugu name has come to stay permanently in ordinary reference. The Sanskrit term to signity a fret is 'Sārikā' derived from Sanskrit S'āri. (शारिः). Dr. Brown's Telugu-English Dictionary on p. 1334 refers to सारे Sāre (always plural) as having its derivation from the original Sanskrit term Sāri or शारि meaning stops in a vīṇā or 'vīṇā mettu. In the Sanskrit Dictionary,[2] Sārikā has been described as a chess-board. It is this S'āri or शारि (Sanskrit that came to be spelt as 'Sāri') and Sārikā refers to the dimunitive form of the Sāri. Somes'vara, Nānyadeva, S'arṅgadeva, Kumbha, Amātya, Somanātha adopt this term 'Sārikā' to denote frets. Govinda Dīkṣita calls them 'Parva' पर्व while Haripāla refers to them as 'Bhitti' भित्ती. According to Somanātha[3] the raised piece of wood which holds the frets was known as 'sāri' in vernacular and the frets came to be known as such on account of the sāri or the pīṭha. According to authentic reports the frets used in

1. Rāgavibodha, commentary p. 55, Adyar edn.

2. Śabda-Ratnākara, p. 1092.

3. Rāgavibodha—IInd Viveka—p. 59, sloka 16, Adyar edn.

the neck or finger board of the Arabian, Persian lutes were called Dasatin or Dastant (sing-dasatin) word.[1] By frets or mettu are meant generally in musical parlance "the raised lines across the finger board of stringed instruments"[2] like the vīṇā, Arabic 'ud, Persian Lute, Guitar, Chinese Bin and Japanese Biwa. The functional significance of the fret is theoretically to signify and determine the position of the stopping fingers.

Regarding the material used in the make of frets, it is interesting to note that in the early history of fretted instruments in general gut frets were made use of. Pieces of catgut were tightly tied round the neck or the fingerboard of the lute. These tied places were known as Dasatin in the Arabic 'Ud'. Pandore Tunpur had three such frets or Dasatin tied round the neck. According to Arab musicologists, four rolls of gut string were found necessary to fret a lute. The vedic lute has been referred to have had gut wires coiled round the dandi at one end and the udatta, anudatta and svarita svaras were produced.[3] A little later perhaps narrow strips of wood or metal fixed on to the finger board served as frets. The Kinnarī vīṇā of S'ārṅgadeva which may be considered the forerunner of the Rudra vīṇā of Amātya has been described by the author as having 13 frets. The 'Nālikā' or the breast or feet bone of the vulture, half an aṅgula in measurement and with the length of the little finger, with a thin bore or hole inside is to be used as frets in the Kinnarī vīṇā. According to the author, frets could also

1. Arab Music and Musical Instruments. p. 64.

2. Harvard Dictionary of Music.

3. P. Sambamoorthy, History of South Indian Music, p. 213.

be made of metal such as iron and bronze provided with a thin hole inside, and can be as long as the little finger.[1]

गृध्रवक्षोऽस्थिनलिका यद्वा नच्चरणास्थिजा ।
अयस्य: कांस्यमरयो वा नलिका: सारिकाभिधा: ॥

The above descriptions of the make of frets suggest their fairly short and thin or light nature; perhaps the size and shape was in conformity with the form of the instrument. The difficulty of stringing the gut fret securely around the sloping end of a pear shaped lute "probably led the modification in the shape of finger-board in such a way to hold the frets in a form. The Arabic Tānpur has been described as a long lute having a small, pearshaped body and a long neck without a pegbox, with many gut frets and a few thin wires and a plectron made of tortoise shell.[2] The metallic or bone frets were attached to the finger-board of the kinnarī with the help of a sticky resinous paste, a special waxy preparation. This method of fixing the frets in kinnarī with the aid of resin is the fore-runner of the later methods of fixing them in the waxy ledges of the vīṇā.

Two methods of playing on the frets seemed to have been popular. Firstly by pressing the string down on the top of each fret producing the definite pitch. Secondly pushing the string or pressing the string and deflecting it between the two frets. While in the former only a definite pitch could be possible, a variety of pitches during the shake was obtainable from the latter. The use of frets of several thicknesses was found compulsory in the 'ud' and it perhaps contributed easy deflection by pressing hard at

1. Saṅgita Ratnākara as quoted in Rāga-Vibodha, p. 58.
2. The History of Musical Instruments—p. 255.

those places. The iconographical evidences of fairly wider or thicker frets in vīṇās represented in the Hoysala and Cālukyan architecture perhaps were played in the above manner. In the Hoysaleśwara temple (12th century) Mysore, a standing figure is depicted as playing a stringed instrument with a rodshaped dandi. The frets are fairly broad and appear to have been made of wood (vide plate IX-b). This provides an interesting example. The strings of the Japanese lute and the Gagaku Biwa are pressed down on the frets and not in between them in producing the tones.[1] The present method of playing the vīṇā is to press the strings in between the two frets and deflecting or pulling the strings from there.

The number of frets used in the Kinnarī vīṇā from the time of Someśwara (12th century) and Śārṅgadeva till the introduction of the 24 fixed frets seems to have been varying with authors and the scale of notes adopted by them (Pl. VIII). Śārṅgadeva in his work gives a digest of earlier theories and hence very useful as it is reliable. He recognises three types of kinnarīs as being popular namely Laghvi, Madhyama and Brihati kinnarīs.[2] Śārṅgadeva gives a good account of these kinnarīs describing the various parts, number of frets, interspaces between the frets and their measurements. But the equally essential factors as to how the strings of the kinnarī were tuned and also the scale of notes produced by the frets have not been given attention to by the learned author. However, it is with reference to the kinnarī vīṇā that he explains the ālāpa lakṣaṇa of a few rāgas. Before

1. Japanese Music and Musical Instruments, Ch. III, p. 95.

2. Saṅgita Ratnākara p. 284, Vādyādhyāya, Śl. 257.

proceeding to discuss the number of frets, their location and placement in the kinnarī vīṇās of S'ārṅgadeva and others, the probable date of the kinnarī, the earliest fretted stringed instrument of India may be suggested. Kumbha's reference to the three kinnarīs namely Bṛahti, Madhyama and Laghvi as being mentioned or treated in *Bṛhaddes'ī* has been reported in page 926 of *Bharata Kos'a*.

तिस्रः किन्नरवीणाः स्युर्बृहद्देशीसमाश्रिताः ।
बृहतीमध्यमालघ्वीस्तासां लक्षणं ब्रुवे ॥

Again under the title "Mataṅga Kinnarī" given in p. 454 of *Bharata Kos'a*, a description of the instrument by Kumbha is available.

तिस्रः किन्नरवीणास्स्युः बृहद्देशीसमाश्रिताः ।।

(p. 454. Bha. Ko).

It gives interesting information. Kumbha says that in the three kinnarīs recognised in *Bṛhaddes'ī*, 14 to 18 frets can be fixed according to one's convenience. Of these seven frets for representing mandra and madhya, while four frets for tāra sthāyī while some advocate the use of two frets for mandra. Four strings pass along the fingerboard and the width of the frets is one and a half aṅgula. According to Nānyadeva's reference, Mataṅga was also known as 'Caitrika' as he was a player on citra, a seven stringed vīṇā.[1]

मतङ्गो वादकस्तस्याश्चैत्रिको नाम नापरः ।

The above references tend to suggest the probability of Mataṅga (7th century A.D.), the author of Bṛhaddes'i as

1. Bharata Koṣa—p. 628, under viṇābheda.

the earliest authority to mention and describe the fretted instrument kinnarī vīṇā. It is unfortunate that the work of Mataṅga as available to us is incomplete, with the vādya chapter missing. It is also not impossible to consider Mataṅga as the earliest to describe Kinnarī, the famous medieval instrument with frets in view of the following favourable reasons. The concepts of rāga in its melodic significance and rāga-rūpa have been recognised for the first time in the history of music by Mataṅga. Again the credit of realising the importance of gamaka in the des'ī music of his time goes to Mataṅga. Bharata refers only to the alaṅkāras. Further musical compositions under the name of des'ī prabandhas such as Rāga-kadamba, Ela prabandha and others had come into existence during the period of Mataṅga and have been theoretically explained by the author. Mataṅga was also hailed as an authority on musical instruments. The birth of the rāga concept pre supposes the immutability of sa and pa while the concept of rāga-rūpa is essentially related to the concept of gamaka. It may not be erroneous to surmise the existence of the kinnarī, at this more important epoch in the history of music.

Somes'vara recognises two kinnarīs. The Laghvi with two gourds and Bṛhati with three gourds.

किन्नरी द्विविधा प्रोक्ता द्वितुम्बा बृहती भवेत् ॥

स तु दण्डी समुदायं शारीरं अस्याः वीणायाः । कायः ॥

(Bharata kos'a, p. 134)

Both Nānyadeva and Somes'vara accept the use of 14 frets in the kinnarī vīṇā. S'ārṅgadeva refers to the use of 14 frets, though he adds that according to some 13 frets

also may be used.[1] Haripāla refers to the use of 14 frets in his kinnarī[2] while Rāmāmātya uses six frets, though he suggests the use of more frets on the playing string to pronounce the 12 notes of an octave. The author of *Rāga-Vibodha* accepting the S'uddha meḷa and Madhyama meḷa vīṇās of Amātya has also recorded new theories of using 10, 11, 12, 15, 21, 22, 28, 29, 30, 32 and 33 frets in the vīṇās.[3] The use of additional number of frets indicates the representation of the other octaves in the same string. Govinda Dīkṣita is the first to use 12 long frets. The sculptural evidences available in the temples at Vastupāla and Tejpāla of about the 13th century A.D., point out vīṇās with 12 and 13 frets.[4] (See plate VII). The number of frets used in the kinnarī is found to be essentially related and dependant on the number of s'uddha vikṛta svaras in the scale recognised in the various stages. It is not impossible to think that the 14 fretted kinnarī of S'ārṅgadeva might have suggested the clue to the 14 svaras to Rāmamātya (7 s'uddha and 7 vikṛta svaras). The sculptures in the outer prākāra of the Rāmasvāmi Temple at Kumbhakoṇam supposed to be built during the reign of Raghunātha Nāyak are represented with vīṇās, with frets ranging from 5 to 12. At the base of pillar No. 32, near the main entrance a figure is depicted as playing a vīṇā with 5 frets (vide Plate X). These frets are seen at the left end of the daṇḍī, while the major portion remains unfretted. The frets are broad. The pillar No. 35 contains a figure depicted as playing a 12 fretted (11 ?)

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1. Saṅgīta Ratnākara, Vādya-Adhyāya, p. 292, Sl. 306.
2. Haripāladeva, R. 1675. Saṅgīta Sudhākara. p. 9, G.O.M.Lib.
3. Rāgaviboda - Vādya. Adhy. pp. 69-70; slokas 35-38; vide comm.
4. J. of Music Academy, 1965.

PLATE III

Figure playing a pearshaped Lute.

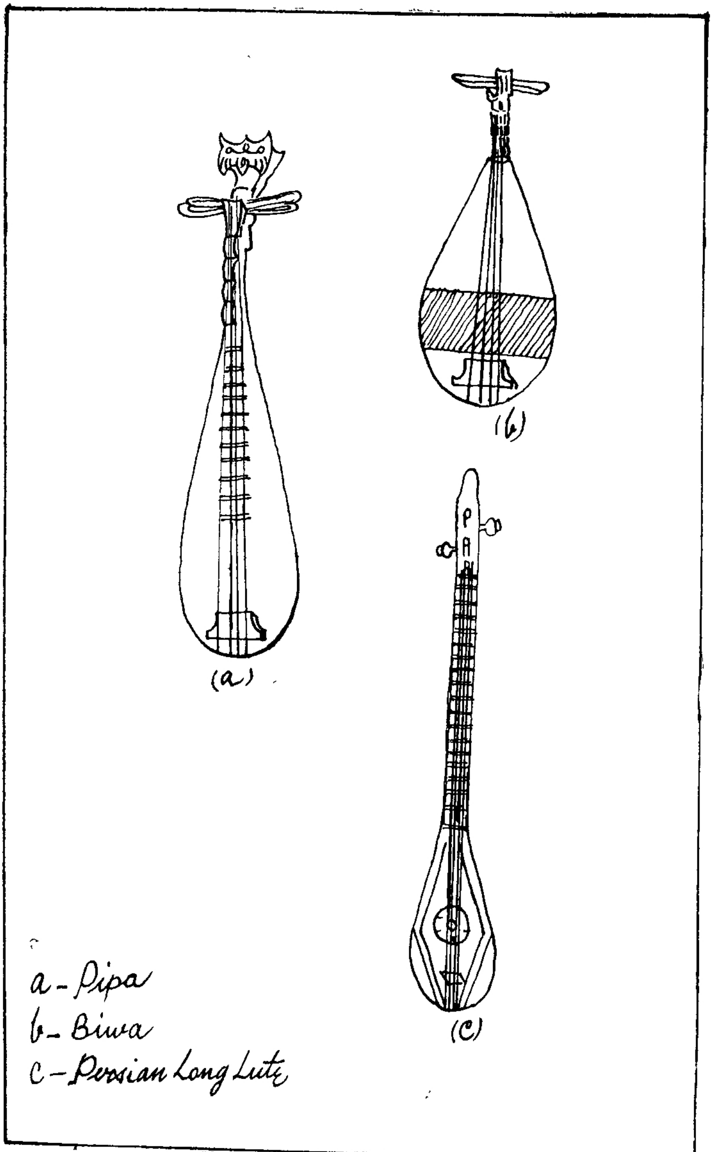
PLATE IV

Lute in Ajanta Caves.

PLATE V

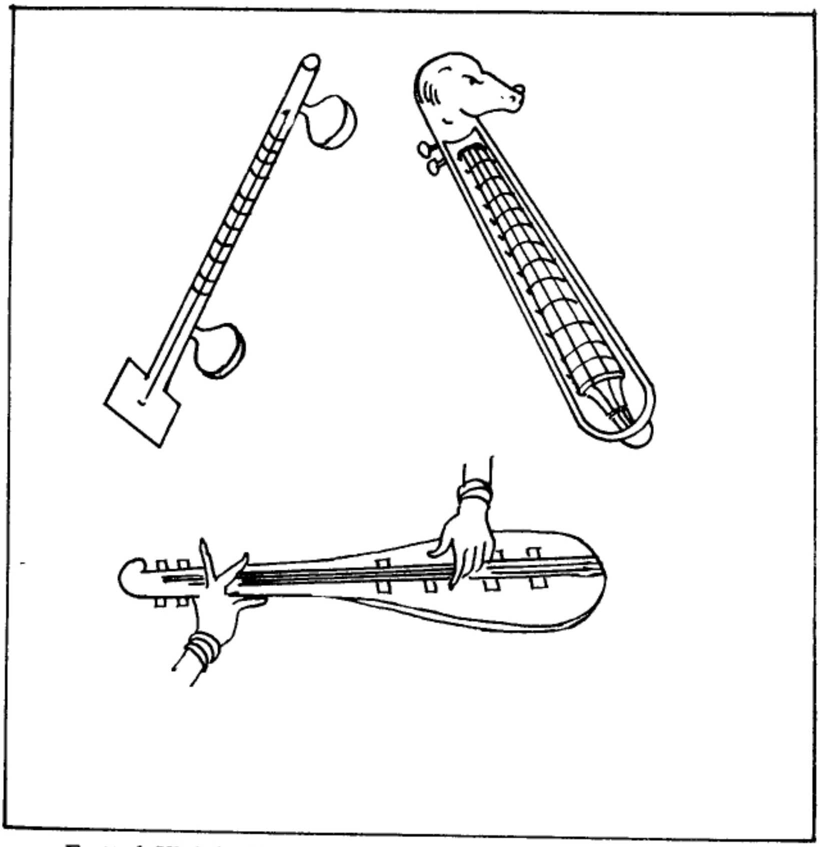
Lute in Nāgārjuna Koṇḍa

PLATE VI



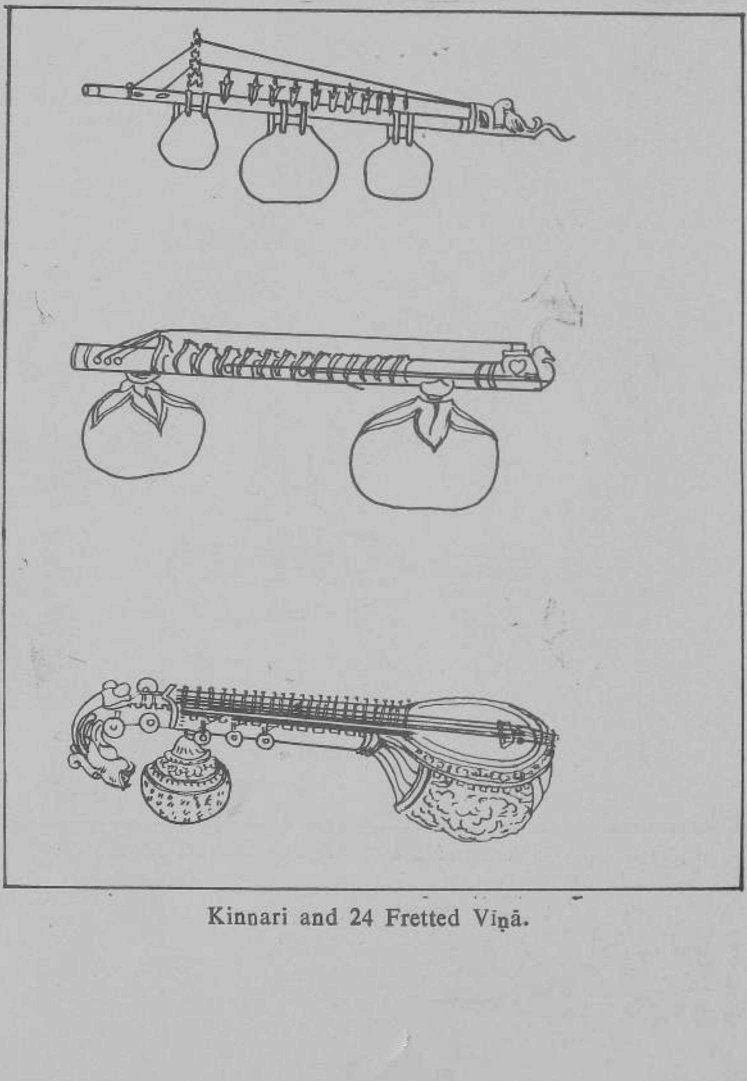
Showing Pipa, Biwa, and Persian Long Lute.

PLATE VII



Fretted Vīṇā in Vastupāla and Tejpāla Temple, Mount Abu.

PLATE VIII



Kinnari and 24 Fretted Viṇā.

PLATE IX (a)

Figure playing the fretted Vīṇā – Paṭṭīśvaram.

PLATE IX (b)

Figure playing the fretted Vīṇā –
Hoysāleśvara Temple, Halebid.

PLATE X (a)

Sculptural representation of Vīṇā with frets - Rāmasvāmi Temple - Kumbakoṇam

PLATE X (b)

Sculptural representation of Vīnā with frets - Rāmâsvami Temple - Kumbakoṇam.

PLATE XI (a)

Figure playing Viṇā, Śiva Temple, Dārāsuram.

PLATE XI (b)

Figure playing Vīṇā, Rāmasvāmi Temple-Kumbhakoṇam

vīṇā provided with two gourds, two strings and pegs. Pillar No. 26 has a sculpture of a lady playing a two stringed vīṇā with 8 frets fixed in the middle part of the daṇḍī.

The S'aktivanes'vara temple at Paṭṭīs'waram contains a beautiful sculpture of a vīṇā (vide plate IX a) in the outer prākāra maṇḍapa near the Devasthanam office, has a pillar which bears a lady playing a vīṇā with 10 frets distributed evenly over the daṇḍi. There is a possibility of two more frets also remaining hidden behind the playing fingers. This sculpture of the 12 fretted vīṇā in Paṭṭis'varam is invaluable from the point of research and seems to be the earliest one of its kind.

The available sculptural representations, indicate fewer frets. These are seen to adorn the left end of the daṇḍī or in the middle portion. The vīṇā with 24 frets as such is yet to be traced in sculptures.

As mentioned earlier, the frets in the kinnarī were fixed in a firm manner (दृढ़) in the finger board using the resinous substance[1] and we are not in a position to say whether it is a permanent fixture of frets. S'ārṅgadeva seems to emphasise the frets of his kinnari in terms of aṅgulas. The svaras produced by the 13 frets have not been described in the *Ratnākara*. Though the length between the frets has been invariably given for three kinnarīs and also the length of the daṇḍī, it is hardly possible to guess the svaras in the information regarding the tuning of the strings.

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1. Saṅgīta Ratnākara—Vādya Chap., p. 291, Sl. 302,

In proportion to the length of daṇḍī, the 'antara pariṇāma' of the frets has been fixed. Also the use of the waxy substance to attach the frets firmly to the raised pīṭha fixed on the surface of the daṇḍī, points out to their fixity. Further S'ārṅgadeva expounds the ālāpa rendering of rāgas like Mālavagaula, Bhairavi, Devakrī etc., with the employment of āndolita, kampita, pratyāhata and sphurita gamakas. That instrumental music had reached an advanced stage at the time is beyond doubt. The importance of the left hand finger technique seemed to be gradually gaining more recognition in the instrumental rendering.

The location of frets on hard wax on the surface of the daṇḍī is referred to commonly as 'doing the melam'. Vīṇā melana has been referred to by Tulaja. In the sarva rāga meḷa fretting or akhilarāga meḷa the frets remained fixed on hard wax. In the eka rāga meḷa vīṇā, the fretting should be done in such a way as to facilitate easy shifting. S'ārṅgadeva refers to 'daṇḍa pṛṣṭha'. This patti with a length of eleven aṅgulas made of kāṣṭha (wood) and running along the surface of the daṇḍī is capable of holding ten short frets which are fixed with the help of lac made of wax.[1] The reference to the 'parva pīṭha' the raised plate to hold the frets in *Saṅgīta Sudhā* and *Caturdaṇḍī Prakās'ikā* is again important. The use of a special pīṭha for placing the short frets representing the tārasthāyī svaras in the vīṇās of Veṅkaṭamakhī has already been alluded to and long frets under all the four playing wires placed on the parva pīṭha are described in the *Saṅgīta Sudhā*. According to Somanātha, in the eka rāga meḷa type of s'uddhameḷa vīṇā the tāra sthāyī frets

1. Rāga-vibodha, IInd viveka, p. 59, Sl. 23.

alone are adjusted, while the mandra sthāna frets need not be shifted as there are additional number of frets there. In the madhya mela vīṇā, dha and ni frets in madhyasthāyī alone should be adjusted while all the frets in the tāra sthāyī are subject to shift. On account of the presence of many frets within the range of mandra pa to madhya sthāyī, there is no need for the adjustment of frets there. From the above, it may be clear that since the tāra sthāyī has been provided with fewer number of frets, they are altered to produce new notes. It also follows from this that in the eka rāga meḷa vīṇā partly fixed and partly moveable frets seem to have been used.

While describing the performance of King Raghunātha Nāyak on his vīṇā in his father's court, Yajñanārāyaṇa Dīkṣita[1] mentions the use of bees' wax being used probably as an aid to give permanent fixity to the frets in the pravāla daṇḍī (finger board.) Earlier S'ārṅgadeva had referred to the specially prepared sticky resin for fixing the frets in the 'daṇḍa pṛṣṭha'. The parts of this vīṇā as mentioned by Yajñanārāyaṇa Dīkṣita are based mainly on S'ārṅgadeva's description of the parts of the kinnarī. The body of the vīṇā comprising the daṇḍī (fingerboard), and other parts and minus the strings is known as Kolambaka.

स तु दण्डी समुदायं शारीरं अस्याः वीणायाः । कायः ॥

(vide Amara - *S'abdakalpadruma*). The 'Kakubha' represents the crooked head region adorning the left and the 'upānaha'. The Kakubha probably refers to the head portion more or less a peg box which is usually decorated. To the body or kolambaka of the vīṇā is attached that

1. Sahitya Ratnakara, VI sarga, p. 33, Sls. 1. 11-

kalabha' which is decorated with golden lining. The place where the strings are tied is referred to as 'Upānaha (वीणातन्त्रीबन्धनं स्थानं उपानहम्) S'ārṅgadeva refers to the rotating pegs called 'S'aṅkhu' to which the strings are fastened. The vīṇā is said to consist of a smooth daṇḍī or pravāla to which the frets attached with bees' wax. Yajñanārāyaṇa Dīkṣita describes the daṇḍī as being made very smooth and the frets (parvas) are attached to the daṇḍī with the help of the resinous substance prepared out of bees' wax and rice porridge (kañji). सिक्तसक्त means attached or contacted with bee's wax. The strings pass over the daṇḍī before they are tied to the upānaha. The vīṇā had two gourd rests lending both support and beauty to the instrument.

More or less a similar description of the vīṇā as it probably existed in the 17th century is available in the *Vālmīki caritra* of King Raghunātha Nāyaka in Telugu. Here the frets are called 'Meṭṭu'. The reference to the paṭṭi or raised pīṭha to hold the frets is absent in both *Sāhitya Ratnākara* and *Vālmīki caritra.* But the description of the Rudra vīṇā in *Rāga vibodha,*[1] is useful at this stage as it enumerates the various parts and construction of the same.

According to the description in the above work the mention of metallic bridges known as patrika and the raised pīṭha made of kāṣṭha (a kind of timber), to hold ten short frets and bamboo strips to be used under the strings to help the accurate tuning is remarkable. Somanātha says that the ripe bamboo bits are known as 'jīvā' and 'Jhārā (झारा) and 'Jihvāli' (जिह्वालि) in des'ī language.

1. Somanātha—*Rāga-vibodha*, p. 45, Śl. 54.

The woollen bits that are used in our Tamburā are called 'Jīvāli' and the term is as old as the time of even S'ārṅgadeva.[1] In the later vīṇās the patti holding the frets was replaced by the two black ledges running along the two edges of the daṇḍī in which the frets number 24 long frets were fixed.

Various methods of fixing the places of frets on the finger board seem to have been adopted. The mathematical method adopted by the Arab musicians involves the use of a pair of a compasses in fixing the position of frets. In the Arabian lute of old, the strings were divided into forty equal pats, the first five were determined by the frets. This mathematical division of strings prevalent before Al-Farabis time (900–950 A.D.) involved the scale inclusive of quartertones.[2] S'ārṅgadeva might have fixed the frets on kinnarī by the aural method as he refers to the length of the interspaces between the frets.

It may be said that the fixing of frets was either based on the cyclic or the divisive principle. The cyclic principle is concerned with tones obtained by the ascending fifths and descending fourths. The divisive principle takes into consideration the notes conceivable in an octave by stopping the entire vibrating length in cerain aliquot or fractional parts. Assuming the frequency of a whole vibrating string as one (madhya sa), damping it at 1/2, 1/3rd, 1/4th, 1/5th, 1/6th and 2/5th length, the following notes of relative frequencies i.e., tāra sa (2), pa (3/2), s'uddha ma (4/3), antara ga (5/4), sādhāraṇa ga (6/5) and tris'ruti dha (5/3) respectively are produced. The

1. *Saṅgitaratnākara*—Ch. VI, Śl. 50.

2. The New Oxford History of Music: Ancient and Oriental music, Ch. XI The Music of Islam p. 456.

beauty of the fretting of the vīṇā lies in adopting the divisive principle at the outset in arriving at the harmonic points such as mentioned above. Having ascertained the tāra sa, pa, ma, antara ga, triśruti dha, the cyclic or the 'up and own principle' implying the cycles of fifths and fourths (samvadi principle) was adopted to arrive at other intervals. But the fact remains that having decided the positions of the placement of frets, they were actually placed on the vīṇā by a 'trial and error method' which may be called the practical or aural method in the placing of frets. The Tanjore musician has actually fixed the 12 frets on the sa string in octave at the lower of the two twin frequencies except for 16/15 and 8/5".[1]

The use of a musical ear in the placing of frets is considered very important as the evaluation of the notes produced by the frets is affected by the width of the bridge and "the point of contact cannot be exactly determined". The problem of placing 12 fixed frets under the four playing wires has been beautifully solved by the experienced 'melam' doers and the modern vīṇā representing an ideal fretting stands as an eloquent testimony to their skill.

1. C. S. Iyer, Grammar of South Indian Music, 1939, p. 27.

CHAPTER VI

TANJORE AS A CENTRE OF DEVOTIONAL MUSIC

"The highest art is always the most religious and the greatest artist is always a devout man......"

It is said that the soul of a nation is enshrined in its temple, in its literature and arts. All the three are represented to have been born from god and highly venerated in our land. Fine arts in India have always been looked upon as things divine and have all along been used as vehicles for spiritual pursuits. Music apart from its aesthetic appeal was viewed by the ancient sages as conducive to heavenly bliss, the parokṣa and aparokṣa knowledge (परोक्ष and अपरोक्ष). That saṅgīta is a means to the triple concentration of mind, body and speech, a sādhana to spiritual realisation, has been unanimously extolled by poets, philosophers and saints. The sapta svaras have been held in such veneration that they are considered not only equal to mantra bījākṣaras,[1] but are also the very abodes of the goddess[2] and aid in the attainment of mokṣa.

The basic sound 'aum' has been adored in India as 'Nāda Brahma' or the manifestation of the Lord. Of the two aspects of god namely, the abstract or the nādamaya rūpa and the concrete or devatāmaya rūpa, the vaggeyakāras worship the former form in their songs.

1. F. O. Shrader *Nārada Parivrājaka Upaniṣad*—p. 230.

2. *Śyāmalā Navaratnamālikā Stotra.*

This 'nāda tanu' of the Lord has been referred to by S'rī Tyāgarāja in one of his songs "nādatanumanis'am". It is unique that our great composers have been mystics, saints and philosophers and nowhere is the truth better illustrated than the lives of our great vāggeyakāras such as the nāyanmars, ālvars, Jayadeva, Purandaradāsa, Bhadrācala Rāmadāsa, S'rī Nārāyana Tīrtha and the Trinity. To them, there seemed hardly any difference between music and religion. Singing the glories of their iṣṭadēvata was their religion. It is again the Divine that has been the constant source of inspiration providing phenomenal food for these composers down the corridors of time. From time immemorial it is the unbounded love of God that inspired man to express himself in poetry, song and dance. He paid homage to the omnipotent, through the medium of voluminous literature, plethora of songs, beautiful paintings and sculptures, all depicting His glory and manifestation. Since the source of inspiration is Divine, such literature and works of art continue to have a profound appeal for humanity.

If South India is considered as a huge temple of learning, Tanjore may as well be identified as the sanctum sanctorum, radiating spiritual and cultural inspiration. The temple which arose as a symbolic representation of the religious faith and devotion of the people necessarily included the cultural adjuncts, viz., music and dance. The fine arts found their highest form of expression in the temple and grew as handmaids to religion and religious worship. Tanjore has been famous as the motherland of many a sterling devotee, saint composer, philosopher, scholar, proficient in many branches of learning, bhāgavatas, illustrious musicians and dancers. Tanjore

has all along been the stronghold of Hinduism[1] since the period of Cola imperialism. The long line of pious and accomplished rulers who were noted for their liberal patronage, a living tradition of the devotional music of Tevaram and Prabandhas, the dance and dramas in temples, the rise of saintly souls, saint composers and musicians, the spiritual influence of the temple and its annual festivals, have contributed to the accumulated cultural wisdom of Tanjore which grew to be a centre of devotional music and dance in South India.

The devotional music of Tanjore may be dealt with under the following headings:

I. Temples as promoting centres of musical learning and dance.

II. The religious institutions such as Bhajana, Harikatha and their contributions to the devotional music of South India.

TEMPLES AS PROMOTING CENTRES OF MUSIC

With the development of the bhakti movement in the seventh and eighth centuries in South India, the great Colas who were devotees of Lord Siva studded the land with temples and endowed richly them with land and wealth for the perpetual conduct of religious worship. The historic Big temple at Tanjore is symbolic of the cultural wealth of the whole of South India. The Temple came to dominate Tanjore as Tanjore dominated the rest of South India at that time.[2] It grew to be not only a

1. District Manual of Tanjore - T. Veṅkaṭasami, 1883.

2. The Colas - K. A. Nilakanta Śastri (Madras University Publication), Chapter on Art.

place of worship but became a cultural centre with a regular establishment of oduvars, araiyars, dancers, instrumentalists, musicians, sculptors and painters. Singing of tevaram hymns, tiruppallāṇḍu, tiruvāymozhi, divyaprabandham, performances of kuravañji nāṭakam, musical plays and dance formed an integral part of daily worship (nityōtsava) in the temples and this fact has been attested by the evidence of inscriptions dating from Cola period and documentary records.[1] The Nāyaks were great bhaktas of Lord Ranganātha of S'rīrangam and Rājagopalasvāmi of Mannārgudi, while the Marathas were well-known for their devotion to Lord Tyāgarāja of Tiruvārur.

The devotional musical forms such as Tevāram, Divyaprabandham, Lāli, Ūnjal, S'araṇu, Hechcharika, the mallāri tunes, the rakti meḷam, kavuttuvam and the sthala kīrtanas constitute the live music of the temples and are still sung at specific hours of worship. The Navasandhi and Pañcamūrti kavuttuvams are sacred dance items performed regularly during the Brahmotsava festivals. The mallāri music of the nāgasvaram usually sung in the tune of Nāṭa has its unique structure and significance. Usually the mallāri will be played to mark the different stages of worship in temples as such. At the beginning of the procession called 'purappāḍu' these tunes are played regularly by the nāgasvaram players. The music of mallāri, indicated the commencement of the particular worship in the temple. It is said that it was Rāmasvāmi Dīkṣitar who systematised the 'mallāri' which is now being performed in the temple at Tiruvārur. The

1. Çolas—K. A. Nīlakaṇṭa Śastri,

bāri nāyanam which is the pride of the Tiruvārur temple is played during particular occasions.

The contribution of the temples in the preservation and development of music and dance may be dealt with under the following general headings:

I. *The sthala kīrtanas* or musical compositions in praise of the presiding deities of the various shrines (kṣetra) composed by great vāggeyakāras who were devout bhaktas of God. These are of two kinds.

(a) *Group kīrtanas:* Usually these are a set of 5, 7, 9, 12 and 16 kīrtanas in praise of a particular deity of a shrine. They represent a garland of songs in which each song forms a unit in the chain.

(b) Kīrtanas in praise of the presiding deities, iṣṭadevatas, Gods and Goddesses of the various shrines.

II. *Musical plays like dance drama, kuravañji nāṭakas* and others that were enacted during temple festivals.

III. Ritualistic dance and music peculiar to various temples (e.g., navasandhi kavuttuvam, sarvavādyam).

IV. The musical instruments belonging to the stringed, wind and percussion group that are used in music of particular,temples e.g., the pañcamukha vādyam, bāri nāyanam, śuddha maddhalam.

The Sthala Kīrtanas:

The great vāggeyakāras who were god-intoxicated men of extraordinary ability and of transcendental experience considered music as a hand maid of religion, and a path to realisation. They undertook extensive

pilgrimage to various shrines and have sung soulful kīrtanas invoking the presiding deities of those temples. These are called the kṣetra kīrtanas or sthala kīrtanas. These compositions form an enriching part of our repertoire on bhakti. The kīrtanas describe the greatness of the sthala in its historical and spiritual aspects. Information pertaining to the name of the presiding deity, the sthalavṛkṣa, puṣkariṇi, the festivals, special pūjā if any, the music and dance of the temple and many such details are found in them. The practice of offering worship to the same deity through a garland of fixed number of songs has been adopted by the S'aivite and Vaiṣṇavite saints of South India. Almost every temple in South India has been sung upon by the Tevarakaras and they are known as 'Pādalpeṭra Talaṅgal'. பாடல் பெற்ற தலங்கள்.

The kṣetra kīrtanas of some of our great vāggeyakaras may be dealt with here. Of the Trinity, S'rī Muttusvami Dīkṣitar has to his credit a larger number of group kīrtanas. The opening line of the sāhitya of the pallavi section of the songs with the rāga and tāla are given.

The following are the Group kīrtanas composed by Śrī Muttuswamy Dikṣitar

1. A group of eight kīrtanas in the eight vibhaktis (8 cases) in praise of Lord Subrahmaṇya. They are also called the Vibhakti kīrtanas.

1.	S'rī nāthādi guruguho jayati	Māyāmāḷav-gaula	Ādi
2.	S'rī guruguha mūrte	Udayaravi-candrika	Ādi

3.	Mānasa guruguha rūpam	Ānanda-bhairavi	Rūpakam
4.	S'rī Guruṇā	Pāḍi	Rūpakam
5.	Guruguhāya	Sāma	Rūpakam
6.	Guruguhādanyam	Balahamsa	Jhampa
7.	Guruguhasya dāso	Pūrvi	Mis'ra Eka
8.	Guruguhasāmini bhakti	Bhānumati	Khaṇḍa Triputa

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2. In praise of Ṣoḍas'a Gaṇapatis in the Tiruvārūr Temple and other forms of Gaṇapati, the following kṛtis have been composed.

1.	Mahāgaṇapate Pālayās'umām	Naṭanārāyaṇi	Ādi
2.	Mahāgaṇapatim manasā smarāmi	Nāṭa	Ādi
3.	S'rī Mahāgaṇapatiravatu	Gaula	Tṛipuṭa
4.	Mahāgaṇapatim	Toḍī	Ādi
5.	Uccisṭa gaṇapatau	Kās'irāmakriya	Ādi
6.	Pañcamātaṅgamukha	Malahari	Ādi
7.	S'rī Mulādhāra cakravināyaka	S'rī	Ādi
8.	S'rī gaṇanātham bhajare	Īs'amanohari	Rūpakam
9.	Vātāpigaṇapatim bhajeham	Hamsadhvani	Ādi
10.	S'rī gaṇes'ātparam	Ārdrades'i	Jhampa
11.	Gaṇanāyakam bhajeham	Rudrapriya	Caturas'ra eka
12.	Gajānanayutam	Cakravākam	Ādi
13.	Vallabhanāyakasya	Begaḍa	Rūpakam

14.	Siddhi vināyakam	Ṣaṇmukhapriyā	Rūpakam
15.	Gaṇarājena	Ārabhi	Tṛiputa
16.	Hastivadanāya	Navaroj	Tṛiputa
17.	S'vetagaṇapatim	Rāgacuḍāmaṇi	Tṛiputa
18.	Gaṇes'akumāra	Jeñjūti	Ādi
19.	Karikalabhamukham	Sāveri	Ādi

3. A set of nine kritis in praise of Lord Subrahmaṇya.

1.	Bālasubrahmaṇyam	Suruṭi	Ādi
2.	S'rī Bālasubrahmaṇya	Bilahari	Tṛiputa
3.	S'rī Subrahmaṇyāya	Kāmbhoji	Ādi
4.	Svāminātha paripālaya	Nāṭa	Ādi
5.	Kumarasvāminam	Asāveri	Ādi
6.	Senāpatē pālaya	Kās'irāmakriya	Ādi
7.	S'rī Subrahmaṇyomām	Toḍī	Ādi
8.	Subrahmaṇyena	S'uddha dhanyās'i	Ādi
9.	Daṇḍāyudha pāṇim	Ānandabhairavi	Rūpakam

4. The following is a set of 12 kṛtis in praise of S'rī Tyāgarāja, the presiding deity of Tiruvārur and other kṣetras.

1.	Tyāgarāja pālayās'umām	Gaula	Ādi
2.	Tyāgarāja yoga	Ānanda bhairavi	Rūpaka
3.	Tyāgarājāya namaste	Begaḍa	Rūpaka
4.	Tyāgarāja virājita	Atāṇā	Tisra Eka
5.	Tyāgarāja mahā-dvajāroha	S'rī	Ādi
6.	Tyāgarājam Bhajeham	Nīlāmbarī	Rūpaka
7.	Tyāgarājeṇa Samrakṣitoham	Sālagabhairavi	Ādi

8.	Tyāgarājādanyam	Darbār	Ādi
9.	Tyāgarājo kṛtyākṛtyam	Sāraṅga	Jhampa
10.	Tyāgarājam bhajare	Rudrapriya	Ādi
11.	Tyāgarājam bhajare	Yadukula Kāmbhoji	Mis'ra Eka
12.	Tyages'am bhajare	Kharaharapriyā	Ādi

5. Abhayāmbā 'Navāvaraṇa' is another set of nine kṛtis in praise of Goddess Abhayāmbā, the presiding deity of Māyavaram.

1.	Sadās'raye Abhayāmbike	Cāmaram (Ṣaṇmukhapriya)	Rūpaka
2.	Abhayāmbā jagadambā	Kalyāṇi	Ādi
3.	Āryām abhayāmbhām	Bhairavi	Triputa
4.	Girijayā ajayā	S'aṅkarābharaṇa	Ādi
5.	Abhayāmbikāyai	Yadukula kāmbhoji	Rupaka
6.	Abhayāmbikāyāḥ	Kedāragaula	Mis'ra jhampa
7.	Ambikāyāḥ abhayāmbikāyaḥ	Kedāram	Ādi
8.	Abhayāmbāyām	Sahāna	Triputa
9.	Dākṣāyaṇi	Toḍi	Rūpakam

Besides the above nine there is a maṅgaḷa kīrtana 'S'rī Abhayāmba cintincina' in S'rī rāga and khaṇḍa Eka tāla. It is a maṇipravāḷa kīrtana in Sanskrit, Telugu and Tamil. The names of the musical instruments such as bheri, maddala, vīṇā, are mentioned in the first song. In the Kalyāṇi piece Dīkṣitar describes the Goddees as taking delight in bhāva, rāga and tāla (भाव राग ताल विभ्यासिनी). In the Toḍī song, the Goddess has been

described as 'Bharata Mataṅgādinutē' (i.e.) worshipped by Bharata and Mataṅga. According to purāṇic tradition, Māyavaram is considered as a sacred shrine for the Goddess, who was said to have performed the Gauri Tāṇḍava to the musical accompaniment of maddala, vīṇā, bherī, etc.

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6. In praise of the Lord of Abhayāmbā, S'rī Māyūranātha :

1.	Māyuranātham	Dhanyās'i	Tṛiputa
2.	Abhayāmbā nāyaka varadāyaka	Kedāragaula	Ādi
3.	Abhayāmbā nāyaka Harisāyaka	Ānandabhairavi	Ādi

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7. The Pañcaliṅga-sthala kīrtanas form a set of five kṛtis by the great composer in praise of the five liṅgas pṛthvi, appu, teyu, vāyu and ākās'a : the pañcabhūtas.

1.	Cintaya mākanda	Pṛthvi Conjeepuram	Bhairavi	Rūpakam
2.	Jambupate māmpāhi	Appu Tiruvānaikkāval	Yamunā Kalyāṇi	Tis'ra Eka
3.	Aruṇācalanātham	Tēyu Tiruvaṇṇāmalai	Sāraṅgā	Tis'ra Eka
4.	S'rī Kālahastīs'a	Vāyu Kālahasti	Husēni	Jampa
5.	Ānandanaṭanaprakas'am	Ākās'a, Cidambaram	Kedāram	Cāpu

8. The Navagraha kīrtanas in praise of the seven planets in the S'ūlādi sapta tālas and the last two kṛtis for the two chāya grahās, Rāhu and Ketu.

1.	Sūryamurte	Saurāṣṭram	Dhruva
2.	Candram bhaja mānasa	Asāveri	Maṭya
3.	Aṅgārakam	Surați	Rūpakam
4.	Budhamās'rayāmi	Nāṭakurañjī	Jhampa
5.	Bṛhaspate	Aṭāṇā	Tripuṭa
6.	S'rī S'ukrabhagavantam	Pharaz	Aṭa
7.	Divākaratanujam	Yadukula kāmbhoji	Eka
8.	Ṡmarāmyaham	Rāmapriya	Rūpaka
9.	Mahāsuram	Cāmaram	Rūpaka

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9. The Kamalāmbā navāvaraṇa represents the nine kṛtis in praise of Goddess Kamalāmbikā, the presiding deity of Tiruvārur.

1.	Kamalāmbikē	Todi	Tis'ra Eka
2.	Kamalāmbāsamrakṣatu	Ānandabhairavi	Mis'ra Eka or Tisra Tripuṭa
3.	Kamalāmbām Bhajarē	Kalyāṇi	Ādi
4.	S'rī Kamalāmbikayā	S'aṅkarābharaṇa	Tisra Eka
5.	Kamalāmbikāyai	Kāmbhoji	Aṭa
6.	S'rī Kamalāmbāyāḥ	Bhairavi	Jhampa
7.	Kamalambikāyāḥ	Punnāgavarāli	Tisra Eka
8.	Kamalāmbikāyām	Sahāna	Tisra Tripuṭa
9.	S'rī Kamalāmbike'vāva	Ghaṇṭā	Ādi

10.	S'rī Kamalāmbā Jayati	Āhiri	Tisrajāti Eka
11.	S'rī Kamalāmbikē	S'rī	Khaṇḍa Eka

The first and the last kīrtanas in Toḍi and S'rī Rāga are respectively the dhyāna and maṅgala kīrtanas.

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10. In praise of Bṛhadīs'vara and Bṛhannāyaki the presiding Deities of the Big Temple at Tanjore.

1.	Bṛhadīs'a katākṣeṇa	Jīvantika	Tisra Eka
2.	Bṛhadīs'varo rakṣatu	Sāmavarāli	Rupaka
3.	Bṛhadisvarāya	S'aṅkarābharaṇa	Aṭa
4.	Rājarājendracola pratiṣṭhitam	Guṅṭakriya	Tripuṭa
5.	Sacidānandamaya	Kumbhini	Ādi
6.	Nāgābharaṇam	Nāgābharaṇam	Ādi
7.	Stavarājādinuta	Stavarāja	Tripuṭa
8.	Bṛhadamba	Bhānumati	Ādi
9.	Himagirikumāri	Ravikriya	Ādi
10.	Nabhomaṇi candra	Nabhomaṇi	Tripuṭa
11.	Bṛhannāyaki	Āndōli	Ādi
12.	Pāmarajana'pālini pāhi Bṛhannāyike	Simhendra Madhyama	Rūpaka
13.	Bhogachāyānāṭaka	Cāyā nāṭa	Ādi

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11. Another set of prākāra Pañcaliṅga kṛtis in praise of five liṅgas in the Tiruvārūr Temple: Acales'a, Hāṭakēs'a, Ānandes'a, Aruṇācales'a, Vis'vakarmēs'a and Siddhīs'a.

1.	Sadācales'varam	Bhupāla	Ādi
2.	Hāṭakes'varasamrakṣatu	Bilahari	Mis'ra Eka

3.	Ānandes'vareṇa	Ānandabhairavi	Mis'ra Ēka
4.	S'rī Valmīkaliṅgam	Kāmbhoji	Aṭa
5.	Siddhes'varāya namaste	Nīlāmbari	Mis'ra Eka

12. Goddess Sarasvati is invoked in the following set of nine songs.

1.	S'rī Sarasvati hite	Māñji	Ādi
2.	S'rī Sarasvati namostute	Ārabhi	Rūpakam
3.	Vīṇāpustakadhāriṇīm	Vegavāhini	Ādi
4.	Bhāratī maddiṣaṇā	Devamanohari	Rūpaka
5.	Sarasvatyā Bhagavatyā	Chāyāgaula	Mis'rajāti Eka
6.	Sarasvati chāyātaraṅgiṇī	Chāyā Taraṅgiṇi	Ādi
7.	Sarasvatimanohari	Sarasvati Manohari	Ādi
8.	Kalāvati Kamalāsana	Kalāvati	Ādi
9.	Namo namastē gīrvāṇi	Gīrvāṇi	Tripuṭa

In the fifth song, we get the oft quoted old verse i.e.,

सङ्गीतसाहित्यस्तनद्वयया भारत्या

13. In praise of Goddess Lakṣmī may be mentioned the following songs:

1.	Hiraṇmayīm Lakṣmi	Lalitā	Rūpaka
2.	S'rī Varalakṣmi	S'rī	Rūpaka
3.	Varalakṣmīm bhajare	Saurāṣṭra	Ādi
4.	S'rī Bhārgavī Bhadrammē	Maṅgala Kais'iki	Mis'ra Eka
5.	Kāmakṣī Varalakṣmi	Bilaharī	Ādi

14. In praise of Goddess Nīlotpalāmbika of Tiruvārur :

1.	Nīlōtpalāmbike	Cāyāgaula	Rūpaka
2.	Nīlotpalāmbā jayati	Nārāyaṇagaula	Cāpu
3.	S'rī Nīlotpalanāyike	Rītigaula	Rūpaka
4.	Nilotpalāmbikayā	Kannaḍagaula	Ādi

15. In praise of Goddess Mīnākṣī of Madura :

1.	Mīnākṣi me mudam dehi	Gamakakriya	Ādi
2.	Madhurāmbā samrakṣatu	Devakriyā	Ādi
3.	S'rī Madhurāmbikayā	Aṭāṇā	Cāpu
4.	Madhurāmbām bhajare	Stavarājam	Ādi
5.	S'rī Mīnākṣi Gaurī	Gaurī	Rūpakam
6.	Māmava Mīnākṣī	Varāli	Cāpu
7.	S'yāmalāṅgi Mātaṅgī	S'yāmala	Ādi
8.	S'rī Madhurāpura vihāriṇi	Bilaharī	Rūpaka

16. In praise of Goddess Kamākṣī of Kāñci :

1.	Nirajākṣi Kāmākṣi	Hindola	Rūpaka
2.	Kāñcadalāyatākṣī	Kamalāmanohari	Ādi
3.	Kāmākṣī Kāmakoṭi pīṭhavāsini	Sumadyuti	Rūpaka
4.	Kāmākṣī māmpāhi	S'uddha des'i	Rūpaka

17. In praise of Goddess Maṅgalāmbikā, the presiding deity of the shrine at Kumbhakonam.

1.	S'rī Maṅgalāmbike	Kalyāṇi	Aṭa
2.	S'rī Maṅgalāmbikām	Ghaṇṭā	Jhampa
3.	Maṅgalāmbāyai	Mālavas'rī	Jhampa

18. In praise of Lord Rājagopāla of Mannārguḍi :

1.	S'rī Rājagopāla	Sāveri	Ādi
2.	Cetaḥ S'rī Bālakṛṣṇam	Dvijāvanti	Rūpaka
3.	Bālagopala	Bhairavi	Ādi
4.	S'rī Veṇugopāla	Kurañji	Jhampa
5.	Ananta bālakṛṣṇa	Īs'amanohari	Ādi
6.	Kṛṣṇānanda mukunda	Gauḍipantu	Cāpu
7.	S'rī Vidyārājagopālam	Jaganmohana	Tis'ra Eka
8.	S'rī Kṛṣṇam	Rupavati	Tis'ra Eka

19. A set of fourteen kṛtis in praise of S'rī Rāma :

1.	S'rī Rāmacandro rakṣatumām	S'rī Rañjanī	Mis'ra cāpu
2.	Rāmacandra bhaktam bhajamānasa	Hejjujji	Ādi
3.	Rāmacandram Bhāvayāmi	Vasantā	Rūpaka
4.	S'rī Rāmam	Nārāyaṇagaula	Ādi
5.	Kodaṇḍarāmam	Kokilārava	Ādi
6.	Kṣitijāramaṇam	Devagāndhāri	Ādi
7.	Santānarāmas-vāminam	Hindola Vasanta	Ādi
8.	Rāmacandreṇa samrakṣitoham	Māñji	Rūpakam
9.	Rāmacandrāya namastē	Toḍi	Mis'ra cāpu
10.	Rāmacandrādanyam na jāne	Dhanyāsi	Khaṇḍa Eka
11.	Rāmacandrasya	Dharmavatī	Ādi
12.	Rāmebharata pālita-rājyam	Jyoti	Khaṇḍa Eka

13.	Māmavapaṭṭābhirāma	Maṇiraṅgu	Mis'racāpu
14.	Mamavaraghuvīra	Māhuri	Mis'ra cāpu
15.	Rāmarāma	Rāmakali	Rūpakam

S'ri Muttuswāmi Dikṣitar was perhaps the only composer who had sung group kīrtanas or garland of songs in praise of almost all the gods and goddesses of the Hindu Pantheon. It is gratifying to note that he had worshipped Goddess Maṅgaḷāmbikā, S'rī Tyāgarāja of Tiruvārūr temple, S'rī Rājagopālasvāmi and other deities by offering usually a string of seven (सप्त) or nine (नव) kīrtanas. Of these, the Kamalāmbā Navāvaraṇa, Navagraha kīrtanas have become very popular. Some of his vibhakti kīrtanas in praise of Goddess Maṅgalāmbika, Nilotpalāmba, Kāmākṣi, Abhayāmbā and other deities are available and the others should be traced. These should be popularised as the compositions of S'rī Dīkṣitar are the foremost living description of the rāga and are of immortal value. The songs have the additional uniqueness of having sāhitya expounding vedantic ideals.

The following are the group kṛtis composed by Śrī Tyāgarāja

1. In praise of Lord Praṇatārthihara and Goddess Dharmasamvardhanī the presiding deities of Tiruvaiyār.

1.	Ilalō praṇatarthi haruḍu	Atāṇā	Ādi
2.	Evarunnārunannu brova	Māḷavas'rī	Ādi
3.	Ehi tṛjagadīs'a	Sāraṅgā	Cāpu
4.	Sāriveḍalina	Asāverī	Ādi
5.	Muripemugalige gadā	Mukhārī	Ādi

6.	Dars'anamu seya	Nārāyaṇagaula	Jhampa
7.	S'iva S'ivayena rādā	Pantuvarāli	Ādi
8.	Amma Dharma-samvardhanī	Aṭāṇā	Ādi
9.	Karuṇajūḍavammā	Toḍi	Ādi
10.	Parās'aktimanu	Sāverī	Ādi
11.	Nivubrova vale	Sāverī	Ādi
12.	Bāle Bālendu Bhuṣaṇi	Rītigaula	Ādi
13.	Mutsaṭa Brahmā-dulaku	Madhyamāvatī	Ādi
14.	S'ivē Pāhimām	Kalyāṇi	Ādi
15.	Vidis'akrādulaku	Yamunākalyāṇi	Ādi
16.	Innāḷḷavale	Des'ya Toḍi	Cāpu

2. In praise of S'rī Raṅganāthā of S'rī raṅgam, there are a set of five kṛtis by S'rī Tyāgarāja:

1.	Cutā murārē	Ārabhī	Rūpakam
2.	Ō Raṅgas'āyi	Kāmbhoji	Ādi
3.	Karuṇajūḍamayya	Sāranga	Ādi
4.	Rāju veḍalajūtāmu	Toḍi	Rūpakam
5.	Vinarāda	Devagāndhāri	Ādi

A set of special compositions in the traditional five ghana rāgas has been offered by S'rī Tyāgarāja to his loving deity Lord Rāma and these have come to be known as the 'Ghana rāga Pañcaratna', 'five gems'. It must be noted that S'rī Subbarāma Dīkṣitar calls them only kīrtanas. Hence the appellation 'Pañcaratna' denotes a group of five kīrtanas. On account of the structure, sequence of aṅgas and the grand development of the musical theme of the pañcaratnas, they have been spoken as forming a distinct group by themselves.

3. They are as follows:

1.	Jagadānanda kāraka	Nāṭa	Ādi
2.	Duḍukugala	Gaula	"
3.	Sādiñcene	Ārabhi	"
4.	Kanakanarucirā	Varāli	"
5.	Endaromahnāubhāvulu	S'rī rāga	"

4. It is well known that Tyāgarāja had also sung in praise of Goddess Tripurasundari of Tiruvoṭriyur and God Sundares'vara of Kovur, during his visit to those temples respectively.

1.	Kannatalli	Sāverī	Ādi
2.	Sundarininnu	Ārabhī	Cāpu
3.	Sundari nanindarilo	Begaḍa	Rūpakam
4.	Dāriṇi telusukoṇṭi	S'uddhasāverī	Ādi
5.	Sundari nīdivyarūpamu	Kalyāṇi	Ādi

5. Kṛtis addressed to Kovur Sundares'vara:

1.	Īvasudhā nivaṅṭi	Sahāna	Ādi
2.	Korisevimpa	Karaharapriya	Ādi
3.	S'ambho mahādeva	Pantuvarāli	Rūpaka
4.	Nammivaccina	Kalyāṇi	Rūpaka
5.	Sundares'varuni	S'aṅkarābharaṇa	Ādi

Here are some of the compositions in praise of the presiding deities of various shrines in Tanjore.

(i) In praise of Lord Sāraṅgapāni of Kumbhakoṇam, the following songs are available:

1.	Āravāmudarai	Saurāṣṭra	Ādi	Ghanam Kṛṣṇa Iyer
2.	Āravāmudarai Pārāmal	Dhanyās'i	Ādi	,,
3.	Āravāmudarai poḷa	Khamās	Ādi	,,
4.	Pāreṅgum pārtālum	Kalyāṇi	Ādi	,,

(ii) In praise of Lord Cakrapāṇi Svāmi of Kumbhakoṇam.

1.	Cakrapāṇikiṭṭe	Atāna	Ādi	Ghanam Kṛṣṇa Iyer
2.	Cakrapāṇi sāmiyaikaṇḍen	Dhanyās'i	Ādi	,,
3.	Pagar pattu tirunālil cakrapāṇi		Ādi	,,
4.	S'rī Maṅgalāmbike	Ānanda-bhairavi	Rūpakam	,,

In praise of Lord Kumbheśvara

Candracūḍa s'iva	Purvikalyāṇi	Ādi	Purandaradāsa
Kumbhes'varāya	Kalyāṇi	Cāpu	Muttusvāmi Dīkṣitar

It is interesting to note that S'rī Purandaradāsa visited the Kumbhes'vara temple at Kumbhakoṇam and has also sung in praise of the Lord Kumbhes'varar.

(iii) *Tiruvaiyār :* In praise of Praṇatārthihara and Dharmasamvardhani.

1.	Bhajanaseyave	Kedāra	Rūpaka	Ānai-Ayya
2.	Entanercina saphalamemi	Begaḍa	Rūpaka	,,
3.	S'ambho enarāda	Saurāṣṭra	Cāpu	,,
4.	Enduku palumāru	Bhairavi	Rūpaka	,,

5.	Aiyyare ennai ādari	Ānanda-bairavi	Rūpaka	Ānai-Ayya
6.	Mahima teliya taramā	S'aṅkarā bharaṇa	Rūpaka	"
7.	Intaparāka	Nādanāma-kriya	Rūpaka	"
8.	Parākhela bāla	Gaula	"	"
9.	Ambananu brovave	Toḍi	"	"
10.	Kannatalli nannu	Kalyāṇi	"	"
11.	Tripurasundari	Surati	"	"
12.	Kāṇakkaṇ āyiram veṇum	Nāṭakuriñji	"	"
13.	Varmamā enmīdil	Sāveri	"	"
14.	Mānam kāttaruḷ	Kalyāṇi	"	"
15.	Praṇatārthi-harāya	Sāmanta	Ādi	Muttusvāmi Dīkṣitar

(iv) *In praise of Mannārguḍi Rājagopālasvāmi*:

1.	Ennamovagiyāi	Khamās	Ādi	Ghanam Kṛṣṇa Iyer
2.	Mannarvalai vīs'i	Tōḍi	Rūpakam	"
3.	Mannaroyilum	Dhanyās'i	Rūpakam	"

(v) In praise of S'rī Tyāgarāja and Goddess Kamalāmbā of Tiruvārur many composers have composed beautiful kīrtanas, varṇas, padas etc. There are varṇas by Rāmasvāmi Dīkṣitar intended for being played in the nāgasvaram during stated hours of worship at the Tiruvārūr Temple. Pāpavinās'a Mudaliar has invoked S'rī Tyāgarāja in a nindāstuti manner. These are also known as nindāstuti kīrtanas.

1. Pērumnalla tyāgar Pūrvikalyāṇi Mis'ra cāpu
2. Eppodum tavasiyāy Sahāna

The Tanjore Quartette have composed a number of compositions invoking Lord Bṛhadīs'vara, the presiding deity of the Big Temple at Tanjore.

Music and Dance in Temple festivals:

The festivals connected with the temples such as the Saptasthānam festival at Tiruvaiyār and the annual brahmotsavas had special musical and dance items of worship. The temple festivals attracted a continuous stream of devotees from far and wide to participate in the spiritual and aesthetic experience. It was the thrilling sight of the procession of Lord Raṅganātha at S'rīraṅgam during the annual festival that inspired S'rī Tyāgarāja to pour forth the five moving songs in praise of Lord Raṅganātha mentioned earlier. Music, dance and drama found their highest expression in the presence of the deity taken out in procession. The music of the nāgasvaram invariably marks the commencement of the festivals. In fact the periya meḷam constituting the players on nāgasvaram and tavil was the highlight. Originally the muddirais'aṅgu accompanied the periya melam. The suitable s'ollukaṭṭus are played on it by experts. The deity in procession followed by the oduvars, reciting the tevāram hymns and the row of dancers performing the classical bharatam must have been a thrilling experience that inspired many a saint composer and a devotee. Folk dances and music such as bommalāṭṭam, dummy horse shows and pantomime gave fresh significance to the occasion. Dramatic shows were represented in the temple on sacred themes such as Manmatha nāṭakam, Azhagar

Kuravañji, Tyāgesa Kuravañji and Kumbhesar Kuravañji. These were noted for the fine music, representative of the golden age of music. The music of the nāgasvara heard over long distances heralded the sacredness of the temple and at the same time served to carry the thoughts towards the Divine.

The copper plate of the 18th century A.D. which has been recently discovered in the Nāgesvara Svāmi Temple at Kumbhakoṇam records a grant by the Nāgapāsa community towards the establishment of periyameḷam, cinnameḷam, vīṇākkārar, naṭṭumuttu and others in the Kumbhakoṇam temples. The copper plate is highly valuable as the figures of more than 30 musical instruments are engraved on it. These comprise seven varieties of stringed and percussion instruments, and nine kinds of wind instruments which include ekkālam and nāgasvaram. Other works like *Karaṇāgamam and Mahābhārata Cūḍāmaṇi,* mention various musical instruments used in temple music and in all these nāgasvaram finds an honourable reference.

Tiruvaiyār is an affectionate name to all lovers of music. Surrounded by the five rivers, groves and fields, resounding with the sound of the vedic incantations and the Divine call of the temple, the people who were intensely musical and spiritual, led a simple and dhārmic life. Sanctified by the footsteps of the saivite and vaiṣṇavite saints who worshipped the deities with garlands of devotional songs, this place has the hallowed lustre of being associated with the Trinity of music. The Saptasthāna festival held at Tiruvaiyār is not only of religious but also of musical significance. The seven sacred shrines in the Tanjore district namely Tirup-

payaṇam, Tiruchoṭrutturai, Tiruveḍikkuḍi, Tirukkaṇḍiyūr, Tiruppanturutti and Tillaisthānam are considered as representatives of the seven manifestations of God. The same have been conceived in the body of the human being as the seven cakras or the principal seats of nāda. The concept of sapasthāna according to tāntric interpretation, represents the seven sound manifestations of the fundamental Praṇava Omkāra, as akāra, ukāra, makāra, ardhamātrā, nāda, bindu and unmaṇi. The presiding deity of the shrine of Tiruvaiyār in its procession from the place to the other six kṣetras, is joined by the respective deities and finally all of them are brought to Tiruvaiyār which is also called 'Amānasīka kṣetra'. S'iva is said to have offered pūja to the liṅga in the guise of an ācārya in this kṣetra, known also as the 'jīvan muktipura' in *Brahmavaivarta Purāṇa.*[1] A number of compositions from the vāggeyakāras invoking the presiding deity of Tiruvaiyār are available. In the saptasthāna festival, music and bhajana played a prominent part too. Hundreds of bhajana parties used to accompany the procession. It is said that S'rī Tyāgarāja himself led an uñcavṛtti bhajana group during this occasion. Famous musicians like Paṭṇam Subrahmanya Iyer, Mahā Vaidyanātha Iyer and other bhāgavatas who participated in this function, thrilled the crowd of devotees by their excellent music. The beautifully decked palanquins carrying the deities must have inspired S'āhaji to compose the '*S'aṅkara Pallaki Sevā Prabandham*' where in the realistic description of the palanquin has been depicted by the royal composer in the S'aṅkarābharaṇa rāga song viz, 's'iṅgārimpu pallaki'.

1. T. S. S. M. Journal Vol. XXII, 1958.

On the occasion of the brahmotsava in the Tanjore Big Temple, the *S'arabendra Bhūpāla Kuravañji Nātaka* was enacted regularly. Evidence from records point out to the enactment of *Rājarājes'vara Nāṭaka* in the same temple.[1] The singing of Tiruvisaippā of Saint Karuvūr--devar has been considered a special feature in this great temple at Tanjore. There is a special dance platform facing the Naṭarāja shrine for the purpose of holding such items. During the occasion of Aṣṭakkoḍi worship the dancing girls attached to the temple perform certain dances in a group before the shrine of the goddess.

Ritualistic music and dance of the temples occupy a dignified place in the history of a country's music. The role of music, dance and drama in the annual festivals of the temple is precious and testifies to the religious significance of the arts and the status of artists of those times. The use of typical musical instruments such as s'uddha maddhalam in Tiruvārūr and Pattīs'varam temples for playing on specific occasions, the particular patterns of rhythm and melody represents one of the many features of the temple music.

The sculptural wealth of the temple depicting various musical instruments in many forms and the classical dance poses accompanied by the orchestra of flutists and drummers,[2] is worth an elaborate study by itself. However in this connection, it is relevant to give a passing reference to that aspect of temples at Tanjore.

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1. S. I. I., Vol. II, p. 306.
2. T. N. Ramachandran-The Great Temple of Tanjore and the place of Chola Art in the History of Indian Wall Paintings-Reprint from "The Tanjore Art Exhibition souv. 1964".

The sculptural and iconographical greatness of Tanjore temples is remarkable. The Rāmasvāmi temple, and Cakrapāṇi temple in Kumbhakoṇam are rich in beautifully carved figures holding instruments such as vīṇā with and without frets, flutes, drums of different sizes and shapes. The many dance poses of the dancers have been immortalised in stone and they greet us across the centuries. The sculpture of the figure holding the fretted vīṇā in Paṭṭīs'varam is a beautiful specimen. The stone nāgasvaram is treasured in Kumbhes'varasvāmi temple. Dārās'uram is noted for the rich and embroidered sculptural work of a highly artistic nature. The temple to Airāvates'vara is very old and belongs to the Coḻa period. The beautiful and attractive dance poses with an orchestra of flutist and a drummer have been sculptured so dexterously with perfect finish within small circular outline. They are marvels worth gazing at for ages. The stone steps of the Balipīṭham in front of the temple in Dārās'uram give out the seven notes of music. Undertaking of such interesting works on stone proves beyond doubt the extent of the popularity and status of music in those days. The Saptasvara Viṣṇu or Cakkarattālvār in the Tanjore art gallery is a beautiful bronze figure, the limbs of which when struck produce the sounds of the saptasvaras. There are many such specimen of sculptures lying scattered all over South India temples. Every painting and every design of border has its gandharvas, kinnaras, musicians, dancers, players on drums while a wide variety of instruments are found chiselled and painted in thousands of panels. The Big temple at Tanjore stands as a unique monument to the royal artistic Rāja Rāja Coḻa and is symbolic of the aspirations,

philosophy and culture of the people of Tamil nadu. The beautiful paintings in the surrounding dark section of the central shrine bear testimony to the skill of the painter and wide range of their knowledge. The dance karaṇas are depicted not only in Cidambaram Temple but also represented in the Big temple at Tanjore. Here there seem to be two garbhagṛhas, one in the ground floor and another over it. The conical vimāna is built over the upper garbhagṛha and in the corridor around this the karaṇas of S'iva's dances have been depicted in a supebr manner. Of 108 dance karaṇas, only 81 are finished and the rest remain incomplete. "The bevy of dancing girls dancing with twinkling anklets to the thrumming of harps occurring in the paintings flash to our minds the description of the dancer in the temple of Karuvūrdevar".[1]

In the Bṛhadīs'vara temple beautiful sculptural representations of instruments, wind, stringed and percussion and dancing figures have been depicted. The Subrahmaṇya shrine is noteworthy in this connection. The row of gaṇas depicted as playing on various sized and shaped drums adorning the top frieze of the sanctum sanctorum of this shrine is interesting.

Over the Coḻa paintings in the Bṛhadīs'vara temple, a later group of paintings was superimposed during the nāyak period.[2] Scenes from Tanjore Sthala-Purāṇa, lives of s'aiva saints and such themes have also been beautifully depicted.

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1. The Tanjore Art Exhibition Souvenir, 1964, The Great Temple of Tanjore etc.—Dr. T. N. Rāmacandran.

2. A note on the dating of the rrescose in the Bṛhadiśvara Temple at Tanjore S. Paramaśivan. J. O. R. Vol. IX 1935. pp. 363-364.

The S'āraṅgapāṇi temple has beautiful dance poses sculptured in the mantapams. Different kinds of drums are seen in the orchestra accompanying these dance performances. The four wheels of the huge stone chariot situated in the centre of ardhamaṇṭapa, and supporting the garbha gṛha as it were, are fully covered with beautiful and full sized dancing figures holding many instruments such as vīṇā, eḍakka, barrel shaped drum etc. At the main entrance, on all the four sides of the gopuras, dance karaṇas are depicted. A dwarf is seen playing on the kuḍamuḻak. In the Rājagopuram, there are again beautiful sculptural representations of music.

Certain temples have been famous for the special instrumental music played during the specific hours of worship. The pañcamukha vādyam is the pride of Tiruvārūr, Tiruppuṅgūr and Tirutturaippūṇḍī and is performed with skill by the specialists. It has five faces named after the five faces of S'iva and is a music cum rhythmic instrument. The Tiruvārūr temple is well known not only for the pañcamukha vādya, but also for the bāri nāyanam and s'uddha maddalam. Tambiyappā, the disciple of S'rī Dīkṣitar was an expert player on this instrument. During the evening hours of worship attractive jatis are played in this instrument which constitute an item of devotional music. The rās'i mandalam depicted on the roofs of the Kolu maṇṭapam in the temple at Gaṅgaikoṇḍa Coḻapuram and Kumbhakoṇam, illustrating the concept of the modal shift of tonic is of musicological importance.

That arts of music and dance have been illustrated on stone and in the structure of the temple gopuras and prākāra walls, and maṇḍapas by sculptures and paintings

is a proof beyond doubt of the sacredness of the art. The sculptural richness of the temple reflect the musical spirit of the age, the wide popularity of the arts of music and dance and above all their advanced stage of development.

If Tiruvaiyār is one of the famous sapta-sthāna kṣetra, Tiruvārūr is the foremost of the sapta-viṭaṅka kṣetras. Tradition ascribes to the Coḷa king Mus'ukunda, the credit of having secured from Indra the seven S'iva-liṅgas including the one which was originally worshipped by Lord Viṣṇu and installed them in those seven shrines respectively. The sapta-vitaṅka kṣetras as they are famously known are sacred for the Tyāgarāja shrine. Vitaṅka refers to that kind of liṅga which was made without resorting to the use of hammer or any mechanical tool, i.e., that which came into existence of its own accord without the aid of human effort. Hence these seven lingas are considered to be symbolic of special significance. It is also of interest to note that in the sapta viṭaṅka kṣetras, Lord S'iva is worshipped in the form of S'rī Tyāgarāja and the vitaṅka liṅgas are kept in a separate box adjoining the presiding deity.

The vitaṅka kṣetras have always been famous for their music and dance. Lord Tyāgarāja is carried in procession in a beautifully decked palanquin to the accompaniment of a particular kind of music both instrumental and vocal. The palanquin bearers execute characteristic movements (to the tune of the accompanying music) which are suggestive of the various gaits and movements of the birds. The movement of the palanquin gives an impression of the Lord performing the different dances. These dances are symbolic of spiritual significance. Of the sapta-vitaṅka kṣetras, Tiruvārūr is known

variously as Kamalāpura, S'rīpuram, Vanmīkanādapuram, Pṛthvīkṣetra, Pañcabhūta kṣetra, Mus'ukundapuram, Camatkārapuram, Mūlādhārapuram and Antarakes'avārapuram. It is perhaps considered most sacred since Mus'ukunda had installed the original Sivaliṅga, sanctified by the puja of Viṣṇu in this Valmīka kṣetra. It is said to correspond to the mūlādhāra shrine in the human body which is the mobile temple of God. The names of the vitaṅka kṣetras, their presiding deities and their dances performed in these places are given below.

Name of vitaṅka-kṣetra	Deity's name	Type of dances
1. Tiruvārūr	Vīthi viṭaṅkar	Ajapā naṭanam
2. Tirunallāru	Nāga viṭaṅkar	Unmatta naṭanam
3. Tirunāgaikāroṇam (Nāgapaṭnam)	Sundara viṭaṅkar	Pārāvaratharaṅga naṭanam
4. Tirukkārāyil	Ādi viṭankar	Kukkuṭa naṭanam (Dance resembling the movement of the cock)
5. Tirukkolli (Tirukkuvalai)	Avani Viṭankar	Bhṛṅgi naṭanam (Dance resembling the circling movement of the bee).
6. Tiruvāymur	Nīla viṭaṅkar	Kamala Naṭanam (graceful movement of the lotus)
7. Tirumaraikkāḍu (Vedāraṇyam)	Bhuvana viṭaṅkar	Hamsapāda naṭanam (as graceful as the stepping movement of the swan)

சீரா திருவாரூர் தென்ஞைக நள்ளாறு
காரார் மறைக்காடு காராயில்—பேரான
ஒத்ததிரு வாய்மூர் உகந்ததிருக் கோளிலி
சத்த விடங்கத் தலம்.[1]

Of these the Ajapā naṭana is a highly symbolic dance. S'rī Muttusvāmi Dīkṣitar in his Gaula kṛti with the beginning words "Tyāgarājapālayās'umām" (त्यागराजपालयाशुमां) refers to "vīthi viṭaṅka" and "ajapānaṭanaraṅga". Ajapānaṭana is supposed to be the dance of Viṣṇu carrying Lord Tyāges'a in his chest. The Ajapā Gāyatri mantra is so called because our breath in the process of respiration takes that rhythmic form. This truth of Ajapā dance of God Tyāgarāja in Viṣṇu's heart is illustrated by the symbolic movements of the bearers of the palanquin holding S'rī Tyāgarāja. The Pārāvarataraṅga naṭana signifies the graceful dance resembling the curvy movement of waves of the ocean. The Unmatta naṭana resembles the intoxicated gait of an elephant.

We have Tevara hymns by Tirujñana Sambanda Svāmigal[2] in praise of the presiding deities of the sapta-viṭaṅka kṣetras, S'rī Muttusvāmī Dīkṣitar has composed grand and inspiring kṛtis in praise of Lord Tyāgarāja.

The kavuttuvams are special sacred dance items of worship and are a regular feature in South Indian temples. Special kavuttuvams have been composed for being danced before the deity during special occasions. For example, the one in praise of Goddess Kāli of the temple at Tiruvālaṅgāḍu is set in Tisrajāti laghu. There are kavuttuvams praising Subrahmaṇya, Gaṇapati, Mahāliṅga-

1. Tiruvārūr tala purāṇam, p. 3.
2. Thirujñāna Sambandar Tevāram, 1961-Kumaragurupuram Saṅgam.

4 Darasuram
5 Dharmapuram
6 Govindapuram
7 Kāraikkāl
8 Koḍikkarai
9 Kumbhakoṇam
10 Mahādevapaṭṭaṇam
11 Mahārājapuram
12 Māṇambucchāvaḍi
13 Māṅguḍi
14 Mannārguḍi
15 Marudānallūr
16 Māyavaram

36 Tiru
37 Tiru
38 Tiru
39 Tiru
40 Tiru
41 Tiru
(T
42 Tiru
43 Tiru
44 Tiru
45 Tiru
46 Tir
47 Tiru

svāmi of Tiruviḍaimarudūr besides the famous navasandhi and pañcamūrti kavuttuvams.

Pañcamūrti Kavuttuvam :[1]

This is a set of 5 Kavuttuvams invoking the five gods namely Vināyaka, Subrahmaṇya, Sambandar, Caṇḍikes'vara, and Naṭarāja. They are composed in the traditional 5 ghana rāgas viz., Nāṭa, Gaula, Ārabhi, Varāli and S'rī. Usually these are performed during the month of Mārgaḻi on the occasion of the procession of Lord Naṭarāja in connection with the Tiruvādirai festival. These are performed annually during brahmotsva celebrations in temples.

Navasandhi Kavuttuvam :

For the sake of successful completion of the Brahmotsava, special worship will be offered to the presiding deities of the nine directions. In these kavuttuvams, jatis figure at the commencement which is followed by sāhitya invoking the deities. The particulars regarding the rāga, tāla, and naṭana for each sandhi and devatā are prescribed. These tālas are known as navasandi tālas. The kavuttuvam ends finally by reciting jatis. The dances performed to these are called navasandhi dances usually performed during the dhvajārohaṇa, i.e., the first day of the brahmotsavam in temples.

During the period of the Tanjore Quartette, the performance of these dances as a regular feature in the temple.

S'abdas glorifying the gods such as Gopāla, Veṅkaṭaramaṇa, Kodaṇḍarāma and Subrahmaṇya are other items of temple dance. Besides, the araiyar naṭanam' which is

1. *Ādi Bharata Kalā Mañjari*—Tanjore Quartette-1964.

a kind of ritualistic dance performed by the araiyars, is popular in S'rī raṅgam, Nāciār koil, Āḻvār Tirunagari and Tirunārāyaṇapuram. It is a common feature in temple that during the dhvajārohaṇa and 'digbandha' times, the rudra gaṇikas or temple dancers performed the sacred dances.

The dance dramas were regularly enacted in the temples at Meraṭṭūr, S'ūlamaṅgalam, Sālīyamaṅgalam, Nallūr, Tepperumānallūr and Ūttukkāḍu on particular festival occasions. The acting of dramas in temples is mentioned in a Tanjore inscription of the time of Rāja Rāja I. The theatrical hall in the temple of Tiruviḍaimarudūr has been referred to in one of the records. Dances like ariya kūttu and s'ākkai kūttu were performed here. The geyanāṭakas and geyacaritras such a *Pallaki sēvā prabandham*, *Kṛṣṇa Līla taraṅgiṇi*, *S'ivakāmasundarī Pariṇaya nāṭakam*, and *Pārijātāpaharaṇa Nāṭakam* were performed during festive occasions in the temples of Tiruvārur, Mahādevapaṭṇam, Varahūr, Melaṭṭūr, and other places. The dance dramas composed by Melaṭṭur Veṅkatarāma S'āstri have been regularly enacted in the sacred precincts of S'rī Lakṣmīnṛsimhasvāmi temple at Melaṭṭūr. The following is a list of the dance dramas performed in the various temples at Tanjore.

1.	Pārijātāpaharaṇa Nāṭaka	Meraṭṭur	Narāyaṇa Tīrtha
2.	Manmatha Nāṭakam	Tanjore Bṛhadīs'vara temple	Tanjore Quartette
3.	S'arabendra Bhūpāla Kuravañji	,,	Koṭṭaiyūr S'ivakoḻundu Des'ikar.

4.	Kumbeśar Kuravañji	Kumbhakoṇam Śūlamaṅgalam	Pāpavināśa Mudaliar
5.	Śikkil Navanīteśvara Kuravañji	Śikkil	Tiruvārur Cokkaliṅgam Pillai.
6.	Bṛhadīsvarar Kuravañji	Tanjore Big Temple	Periyatirukunram Subbarāmier.
7.	Tiruvārūr Tyāgeśar Kuravañji	Tiruvārur	Author unknown but obviously a contemporary of Śāhaji.
8.	Māveli Nāṭakam	Vedāraṇyam temple	Author not known. At present not performed.
9.	Pallakisēvā Prabandham	Tiruvārūr	Śāhaji
10.	Śivakāmasundari Pariṇaya nāṭakam	Mahādeva Paṭṇam	Tulaja I (author of *Saṅgīta Sarāmṛta*)
11.	Rāja Rājeśvara Nāṭakam	Tanjore	Rājarāja Coḷa's time.
12.	Kāntimati Pariṇaya Nāṭakam	Tiruviḍaimarudūr	Cokkanātha
13.	Sṛṅgāra Mañjari Śāhajīyam	Tiruvaiyyāru	Periappa kavi
14.	Tañjai Vellai Pillaiyār Kuravañji	Tanjore	Unknown.

Bhajana and Harikatha:

The development of Bhajana and Harikathā as art forms represent the significant contribution of Tanjore in the realm of sacred music. They emerged in the wake of the spiritual renaissance of the 14th, 15th and 16th centuries.

The ideas of bhajana and katha Kālakṣepam have been in existence from time immemorial. The recitation and chanting of the highly sacred hymns of the Vedas by the congregation of priests as part of their rituals, represents the earliest example of the collective singing of devotional music. Devotion is a universal feeling and knows no limitations of time or space. Bhakti or devotion has been defined as the supreme attachment for the Lord, who is the highest object of worship. It is the unappeased hunger of the heart for God. Bhajana means the worship of gods through the medium of song, verses, recitation of His name with a heart full of devotion. The intense love towards the Lord, which goes by the name of devotion or bhakti has manifested itself in various ways. The noble accounts of the composers and their creative forms in the realm of music, testify to their intense bhakti towards their personal god as well as the different channels through which it flooded along to the ultimate destination.

Of the three fold mārgas of approaching the Infinite, viz., the intellectual (ज्ञानमार्ग), way of action (कर्ममार्ग) and devotional (भक्तिमार्ग), the last method of devotion is considered the easiest and ideal. Devotion has again been conceived of as being nine fold, viz., śravaṇa kīrtana, smaraṇa, pādasevana, arcana, vandana, dāsya, sakhya and ātma nivedana.

Of these s'ravana (श्रवण) which consists in listening with devotion to the glories of God, has been given the first place in order of logical development. The narration of the praises of god includes the analytic greatness of His name and its potency, the puranic stories, upaniṣadic truths, stories about the devotees of the Lord and in short whatever that is religious and capable of inculcating bhakti in the minds of the hearers form the subject matter of the exposition. Vāggeyakaras have often emphasised the significance of 's'ravaṇa' in their songs. It is also believed that listening to the 'phala s'ruti' the benedictory s'loka at the end of a drama or a religious discourse would confer beneficial results on its listeners. Listening is considered as the fundamental requisite in music. The amount of importance attached to 'keḷvi' (கேள்வி) listening to sampradāya saṅgīta in the acquisition of musical knowledge is well-known. In fact, knowledge (i.e. vēda) is called 's'ṛuti', i.e. that which is heard. The part played by lip-ear method of handling music is really significant in this connection.

Kirtanam :

The second and the attractive form of showing one's devotion to the Lord is singing His Glories, i.e., the terms nāmakīrtana and nāma saṅkīrtana refer to individual and collective singing of His praises. Sincere devotion to the Lord is often emphasised as the essence of kīrtana whereas the qualities of technical perfection in music and the presence of a sweet voice are considered secondary in importance. S'rī Tyāgarāja in his 'saṅgīta jñānamu bhakti vinā sanmārgamu galade', reiterates the importance of bhakti in music. According to Purandara dāsa mere tāla and meḷa are inadequate. There must be

intense love of God and soulful music. God does not derive pleasure from the music offered without bhakti. The s'lokas given below emphasise that God has His abode neither in Vaikuṇṭhā nor in the hearts of the yogis but only in the hearts of his devotees who sing His praises with devotion.

नाहं वसामि वैकुण्ठे न योगिहृदयेरवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

Again it is in Sāma Veda which is in song form or सामरूप that S'rī Kṛṣṇa delights. The Mahārāṣtra saints had declared in their songs "if a devotee sings lying in bed, God hears him standing; if he sings sitting, God begins to nod in joy and if he sings standing, God begins to dance". Singing the glories of God in sweet strains was popularised in the north by S'rī Caitanya and he is hailed as the mūlapuruṣa of that cult of nāma kīrtan. Viṭṭala nāma kīrtana is famous in Pandharpur. These kīrtanas uphold a path of devotion which values a personal God more than the impersonal Absolute. The name and the form attributes of the God are considered important side in concentration. It is felt that the nāmakīrtana helped remarkably in the attainment of the threefold concentration of mind, body and speech. This cult of kīrtan found a congenial home in the banks of Kāvery under the name of Nāma Siddhānta and Nama Saṅkīrtana. S'rī Tyāgarāja in the introduction to his *Prahlāda Bhakti Vijaya* offers obeisance to S'rī Purandara dāsa and describes him as eternally enjoying the bliss of singing the glories of Hari,

౪౦. దురిత వ్రాతములెల్లను, బరిమార్చెడి హరి
గుణములఁ బాడుచు నెపుడున్

బరవశుఁడై వెలయు 'పురందరదాసు' ని మహి
మములనుదలఁ చెద మదిలోన్.

The appetising quality of the name of S'rī Hari is described in many songs of Purandaradāsa. Again, we find the great composer S'rī Tyāgarāja paying homage to his iṣṭa devatā, guru and the bhaktas viz., Pundarik, Nāmadeva, Gñānadeva, Sahādeva, Jayadeva, Tukhārām and Nārāyaṇa Tīrtha in his *Prahlāda Bhakti Vijayam.* Devotion is saturated in the songs of S'rī Tyāgarāja, Purandaradāsa and other great souls.

That the great saint held the votaries of the cult of Nāma Kīrtan in reverence shows the true devotion of a dāsa. It will be interesting to note that Purandaradāsa is the author of the following sacred compositions as referred to by him in his 'Vasudēvana Nāmāvalīya'.

(1)	Nāmāvaḷi	34,000	
(2)	In praise of kṣetra	1,25,000	
(3)	Sūlādi	64,000	
(4)	In praise of Hari and His Glory	90,000	
(5)	Mūrti dhyāna	25,000	
(6)	Sāligrāma mahima	60,000	
(7)	Urdhvaloka varṇana	80,000	
	Total	4,79,00	Kṛtis

The term kṛti is used by Purandaradāsa in the sense of kīrtanas (songs in praise of gods) in this context.

(3) Smaraṇa :

Remembering the Lord's name by repeating it with unalloyed love for Him is another form of devotion to

Him. The significance of uttering the name of the Lord with a mind undisturbed is enormous and there remains little distinction between the nāma and the form. The nāmā is Brahman and the potency of nāma is indeed amazing. In the south the cult of nāma siddhānta was given fresh impetus by Bodhendra Sadguru Svāmi, S'rīdhara Ayyāvāḷ, S'rī Tyāgarāja and S'rī Upaniṣad Brahmendra. Pāda sevana (पादसेवन) refers to the worship of the feet of the God and His bhaktas. Arcana is the worship with flowers or any offering, and Vandana is paying obeisance to Him by prostrating before the Lord. Dāsya (दास्य) and Sakhya (सख्य) bhakti respectively signifying the whole hearted service and intimacy of the devotee. Ātma Nivedana (आत्मनिवेदन) is the unreserved surrender of the whole being to God and there is complete identification of the devotee with God.

The vāggeyakāras have composed kṛtis illustrating the nine forms of bhakti in their logical order of development. Of these, we may take the examples of Purandaradāsa, S'rī Tyāgarāja and Svāti Tiruṇāḷ cited in page 525.

According to Purandaradāsa, God bestows His Grace on the bhaktas who seek to worship Him through the dhyāna, yajña, arcana and kīrtana.

S'rī Tyāgarāja has embedded in his *Prahlāda Bhakti Vijayam* the different forms of devotion. The s'īs'a padya in the IInd Act is illustrative here. It runs as follows :

సీ. కరముల నర్చించి కనులార సేవించు,
వరధీరులందు శ్రీ వరదుఁడుండు
నెఱయ సింగారించి నెయిపాలు ద్రావించు,
నిర్మలాత్ములయందు నిల్చియుండు.

Name of bhakti	Purandaradāsa	S'rī Tyāgarāja	Svāti Tirunāḷ
1. S'ravaṇam	Kathā s'ravana Māḍo - Yamunākalyāṇi - Ādi	Rāma kathā sudhā rasa: Madhyamāvati - Ādi	Bhavadīya kathā - Bhairavi - Ādi
2. Kīrtanam	Harināma kīrtane Dhanyasi - Ādi	Atade danyudura - Kāpi - cāpu	Tāvaka nāmani - Kedāra-gaula - Jhampa.
3. Smaraṇam	Smaraṇe vonde sālade - Raghupati - Adi Harismaraṇe Māḍo - Yamunākalyāṇi - Ādi	Smaraṇe sukham Janarañjani - Ādi	Satatam samsmarami - Nīlāmbari - Ādi.
4. Pādasevanam	Biḍenin na Pādava - Mohana - aṭa	S'rī Rāma pādama - Amṛtavāhini - Adi	Paṅkajākṣa - Toḍi - Rūpakam.
5. Arcana	Cinteyātako Yenage - Sāveri	Nāma kusuma mula - S'rī Rāga - Des'ādi	Ārādayāmi - Bhairavi - Aṭa tāla.
6. Vandanam	Vāsudevana caraṇa vanaja Vandipane - Naṭa Aṭa.	Vandanamu Raghu-nandanā - Sahāna - Adi	Vande deva - Begada - Jhampa.

Name of bhakti	Purandaradāsa	S'rī Tyāgarāja	Svāti Tirunaḷ
7. Dāsyam	Dāsanamāḍiko - Nādanāmakriya - Aṭa	Tava dāsoham - Punnāgavarāli - Ādi	Parama puruṣa - Āhiri - Ata.
8. Sakhyam	Naḍedu bānalva-riddeḍegennayyane - Nāṭakuriñji - Maṭyam	(1) Celimini Jalajākṣu - Yadukulakāmbhoji - Ādi. (2) Sāmikisari - Begaḍa - Rūpakam.	Bhavati vis'vāso - Mukhāri - Ata.
9. Ātmanive-danam	Nānyāke baḍavanu - Mukhāri - Jhampa	(1) Raghunāyaka - Hamsadhvani - Ādi (2) Nīcittamu nā bhāgyamu - Vijaya-vasantam - Ādi	Deva deva kalpayami - Nadanāmakriyā - Rupakam

The madhura bhakti has formed the theme of *Nowkācaritra* and the gopis finally surrender themselves to Lord Kṛṣṇa whole heartedly which is again ātmanivedana. But it is in *Prahlāda Bhakti Vijaya* and in some of his kṛtis that Tyāgarāja has given eloquent expression to his manifold experiences of devotion.

Finding that bhajana or congregational singing of devotional songs and the nāma or the names of the Gods in unison helped to inculcate bhakti in the minds of people, saints like Bodhendra Sadguru Svāmi, Sadāśiva Brahmendra, and Marudānallūrsvāmi, popularised this form of devotional music.

Bhajana which is saṅkīrtana as such may be traced to the oduvār tradition in the temples and the Śṛṅgāra - Adhyātma saṅkīrtanas of Tālapākkam composers of Tirupati. In a saṅkīrtana and nāma kīrtana anybody can participate whereas in a kathā kālakshepa, it is the main kathā performer who gives a musical and literary exposition of the theme, while the devotees listen with rapt attention occasionally joining the main performer in singing the puṇḍarīkam and nāmavalis. In the case of bhajana, more of active participation on the part of the devotees is seen and it is more of a democratic form of worship consisting in reciting the names of the Lord, singing His praises through kīrtanas and other types of devotional songs. The name and form are the two attributes of God ; the form of the Lord is dependent on His name, for no form can be known without the name. In the cult of nāma siddhānta, which took deep roots in the Kāveri delta during the period of Bodhendra Sadguru, Sadāśiva Brahmendra, Śrī Tyāgarāja, the name of the

Lord is conceived supreme and the power of Lord's nāma is held greater in value than the form it signified. Nāma kīrtana flowered as an attractive form of worship and a systematic paddhati of performing bhajana emerged as a consequence.

The credit of having inaugurated the bhajana as a regular form of worship goes to Tālapākkam composers of Tirupati (15th century). They composed special devotional songs such as toḍaya maṅgalam for being sung in the bhajana. The rise of luminaries in the successive centuries enriched the devotional literature of South India. The modern bhajana repertoire includes the hymns, songs like divyanāma kīrtana, toḍaya maṅgalam, abhaṅgas of Tukkārām, Nāmadeva and padas of other prominent Mahārāṣtra saints, kīrtanas of Tālapākkam composers, S'rī Purandaradāsa, Bhadrācala Rāmadāsa, Bodhendra Sadgurusvāmi, Sadās'iva Brahmendra, Pedda Dāsari, Tyāgarājasvāmi, Mīra Bāi, Taraṅgas of Nārāyaṇa Tīrtha, Aṣṭapadis of Jayadeva, besides a number of nāmāvalis, s'lokas and maṅgaḷam.

The impact of Mahārāṣṭra kīrtana and the highly devotional songs used by the saints on the South Indian Bhajana resulted in the evolution of a synthetic form of worship in which the fine features of the Mahārāṣṭrian devotional music are embedded.

The Mahārāṣṭra bhajanas were a regular feature in the various maṭhas established by the pioneering missionary work of the Mahārāṣṭra saints. These were largely attended by the public of Tanjore. Highly devotional songs like the abhaṅgas, padas, pañcapadī, ōvi,

sākhi, diṇḍi, maṅgaḷa ślokas, mostly in Marathi were sung in these bhajanas. Later the kīrtanas of Sadāśiva Brahmendra and other South Indian saints also found a place in the Mahārāṣtra bhajanas. Nārāyaṇasvāmi Appā, the famous mṛdaṅgam player of the eighties of the last century used to conduct bhajanas in his house on every Saturday. The bhajana paddhati followed by him included the following: (1) stotras to Vigneśvara, Guru, Iṣṭa devata, Sarasvati and Bhaktas of God figure at the commencement. The 'Pañcapadī' are sung in praise of Guru, Sarasvati, Rāma and the devotees of God. The 'Pañcapadī' refers usually to the set of songs in praise of the gods and guru sung at the beginning of Harikathā, and in Marātha bhajanas. Later these were adopted in the South Indian Harikatha. Tyāgarāja used to sing the toḍaya maṅgalam songs of Tālapākkam composers at the commencement of his bhajanas.

The South Indian bhajana tradition was nourished in the different centres in the Tanjore district such as Marudānallūr near Kumbhakoṇam, Varahūr and Govinda puram. Śrī Tyāgarāja conducted uñcavṛtti bhajanas and cāturmāsya bhajanas with loving devotion. For this purpose he composed the divyanāma Saṅkīrtanas, utsava sampradāya kīrtanas and heccerika.

The Bhajanas[1] conducted usually in the month of Mārgaśīrṣa, (the month which Śrī Kṛṣṇa loves), during the Cāturmāsya days, is made up of four stages or maṅgala (मङ्गल).

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1. *Bhajanotsava mañjari*—Rāmakṛṣṇa Bhajana Sabhā—Uḍumalpet, 1956.
Bhajanotsava paddhati—T. S. Nāgarāja Bhāgavatar, 1953.

I stage: At first the puṇḍarīka is sung as Harināma Smaraṇa.

(2) Guru s'lokas in praise of Ganes'a, Guru, Bhaktas, Nāmamahima, and Devatāmahimā are sung.

(3) This first section concludes by singing the toḍaya maṅgaḷa and the first maṅgaḷa is over.

The II stage: This section starts with kirtanas of the famous saints i.e., Jayadeva, Nārāyaṇa Tīrtha, Rāmadāsa, Purandaradāsa, Sadās'iva Brahmendra, S'rī Tyāgarāja, Gopālakriṣṇa Bhāratī and others.

Following this are sung the songs in praise of Rāma, Sīta, Āñjaneya and other deities. Special pūja is offered to the God at this stage and Hārati is taken. Kattiya vacana and maṅgala are then sung. This concludes the second maṅgaḷa.

The III stage: This is the most important section of the whole programme. The divyanāma saṅkīrtana is another name of this important portion. The lamp which is conceived as the Pañcamukha or Jyōtirūpa of God is fixed in the centre of bhajana mandiram, facing the sanctum sanctorum. Then the bhāgavatas sing the heroic qualities with the hands marking the tāla, feet dancing to the 'rhythm' and the mind concentrating on the Lord's form. Gopikā Gīta, Rāsakrīḍa, Taraṅgas and others items of song follow by way of demonstrating the līlas of Kṛṣṇa. After this, the lamp which symbolises the deity is taken back to the original place.

The IV stage is the dolotsavam. Here nalaṅgu, padyam, hārati, ūñjal, s'obhānam and other songs are

sung and the deity is awakened by singing the Suprabhātam. With this, the bhajana comes to a close.

The toḍaya maṅgaḷam is a set of five pieces in Sanskṛt composed by the Tālapākkam cinnayya and were sung by S'rī Tyāgarāja in his bhajanas. They are the following:

Beginning words	Raga	Tāla
1. Jaya Jānakī ramaṇa	Nāṭa	Jhampa
2. S'araṇu S'araṇu	Ārabhi	Mis'ra cāpu
3. Murahara nakhadhara	Madyamāvati	Ādi
4. Dēvēs'a gaṇārcita	Sāveri	Rūpaka
5. Mādhava bhavatu tē	Pantuvarāḷi	Ādi

Just as pañcapadīs figure in kīrtan of Mahārāṣṭra, these five songs (toḍaya maṅgaḷam) have come to be regularly sung in South Indian bhajanas.

Bhajana is an institution in which is preserved the tradition of singing many of the kīrtanas of Bhadrācala Rāmadās, Veṅkaṭarāmayya and other composers, which are not so easily available in the art musical concerts. Further more, kīrtanas in praise of the great saints are invariably sung in the bhajanas. The nāmāvaḷis set in different tunes are rendered by the congregation giving ample scope for all to participate. The mṛdaṅga, cymbal, and a s'ruti box are used as accompaniments. Nārāyana-svāmi Appā used to sing the padas, nāmāvalis and himself played the mṛdaṅga with great skill and talent. He used joḍi tambūras in his bhajanas.

A brief account of the life and contribution of the exponents of nāmasiddhānta cult viz., Bodhendra Sadguru

Svāmi and Sadāśiva Brahmendra, Ayyāvāḷ and Nārāyaṇa Tīrtha is given in the chapter dealing with the contribution of composers and musicians.

Bhajanas are still being conducted annually on the Samādhi day of the great saints at Govindapuram, Nērūr, Tiruppūnturuti where saint Bodhendra, Sadāśiva Brahmendra and Nārāyaṇa Tīrtha attained samādhi respectively.

The presence of a number of maṭhas in Tanjore gave fresh impetus to the promotion of bhajana and congregational singing. Singing in unison, antiphony and part singing served to infuse spiritual fervour in the minds of the listeners. It is true to a great extent that through the medium of music, bhakti or devotion spread and had saturated the climate of Tanjore and all great music rightly emanated from the divinely inspired souls.

Harikathā Kālakṣepa :

"The Harikathā is one of the greatest discoveries of the Hindu genius".[1]

The fundamental character of Indian culture is spiritual and as such Bhajana and Harikathā have formed an essential part of the devotional life of the people. The South Indian Harikathā in its present features may be said to have emerged during the Marāṭha rule in Tanjore. It is also true that the impact of the Marāṭha culture on South Indian Music, was primarily responsible for the development of the Harikathā kālakṣepam as it is available today.

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1. C. Saraswati Bai Commemoration Vol. 1939. K. S Rāmasvāmi Śāstri, p. 109.

The evolution of the Harikathā kālakṣepa may be analysed under the major stages given below: (1) Purāṇa paṭanam and Ākhyāyana stage - the period of religious exposition, Expounding of sacred texts such as the *Rāmāyaṇa*, the *Bhāgavatā*, the *Mahābhārata*, the *Upaniṣads* and mythological stories, and reading out the purāṇas to a congragation in places of religious importance like the temple maṇḍapas, maṭhās, āśramas etc., has been very popular from early times. The exposition of the spiritual truths as a means of religious instruction and spreading bhakti was the chief feature in the earliest stages.

(2) The Kīrtana stage: The recitation of the Tevāram, Tiruppallāṇḍu, Tiruviśaippā and sacred hymns with music by the devotees such as the oduvars and bhāgavatas in temples. Two forms of kirtan were in vogue. In the north, especially in Bengal the 'kīrtan' signified singing the glories of God, as handled by Caitanya. The South Indian 'bhajana' is worship of God through singing the glories of God. The kīrtan in Mahārāṣtra referred to the specific form of spiritual teaching using abhinaya, maṅgalācaraṇa, upākhyāyana, bhajana, etc.

(3) With the advent of marāṭha rule in Tanjore, and due to the influence of the famous saints, the development of Marātha kīrtan in Tanjore was made possible. The advent of Marātha kīrtankārs into Tanjore and the introduction of the forms such as sākhi, diṇḍī, ovi, dhanākṣarī etc. into the kīrtan by Merusvāmi, the pioneer in the field of South Indian Harikathā, register an important landmark in the history of Harikathā Kālakṣepa.

(4) The introduction of expressive music into the kīrtan by Morgaumkar Bhāva gave important recognition to the arts of music and rhythm in the Harikathā. This led to the emergence of South Indian Harikatha in its make.

(5) The birth of South Indian Harikathā kālakṣepas as an art form of religious instruction on the model of Mahārāṣṭra kīrtan. A happy blend of the indegenous form of religious instruction and the kirtan of the north emerged. The rise of stalwarts like Tanjore Kṛṣṇa Bhāgavatar, Lakṣmanācār, Pañcāpakes'a Bhāgavatar, perfected the art of South Indian Harikathā.

(6) The Harikathā kālakṣēpa became an integration of sāhitya containing moral and spiritual ideas music, and abhinaya. It became a means of spiritual exhaltation and also an entertainment.

Before the advent of Harikathā as an art form of dissemanating spiritual knowledge, there were in prevalence in the past, the purāṇa paṭhanam, 'Harikathā ālapanā', religious exposition by the priest of the religious head in the temple prākāras, bhajana maṇḍapas, maṭhās and other sacred places of worship. References to grānthikas and purāṇapaṭanam, recitation of Tevaram and religious exposition, Ākhyāyana are available in epigraphs dated as early as the tenth century A.D. Reading out the epic and expounding the truths contained in the *Upaniṣads* was a regular feature in the temple precincts and maṭhas. These were philosophical and religious discourses intended to uplift the masses to a higher spiritual level.

Bhoja in his *S'ṛṅgāra Prakās'a* defines ākhyāyana as an exposition of a mythological story with music and

dance. The reference to Kathaka's art is also useful as it is to this form of religious instruction that the Katha-kālakṣepa is to be traced. 'Purāṇa Pāṭha' means reading of a scripture, purāṇa, etc., to an audience. Kathaka refers to the religious discourse, using a descriptive narration. Stories from mythologies are included in order to give a lighter and interesting aspect to the serious exposition and make it understandable to the common people. From this simple art of Kathaka and Purāṇa Paṭhana, the Kathā kālakṣepa, which was really one of the useful methods of spending the time by listening to a religious discourse arose. Kālakṣepa is literally 'spending time'. The serious and philosophic tone of the exposition of the sacred texts slowly came to be modified by the introduction of the lyric element into the recitative narration. The aids of music, dance and abhinaya were sought to make the teaching of spiritual knowledge more entertaining. The twin arts of saṅgīta and sāhitya were brought together to fulfil a great spiritual purpose. The s'lokā

सङ्गीतमपि साहित्यं सरस्वत्याः स्तनद्वयम् ।
एकमापातमधुरं अन्यदालोचनाम् तम् ॥

is useful here. Whereas the appeal of music is instantaneous, the sāhitya or literature gives pleasure only after deep and concentrated study of it. The inspiring part played by saṅgīta in Harikathā kālakṣepa may be easily understood. A happy blend of philosophy, poetry, music and abhinaya was achieved in later Harikathā kālakṣepas. The idea of giving religious discourses with moving and attractive music was got from the Mahārāṣṭrians. It is from the 'Kīrtan' that the 'South Indian Harikathā' in its modern form came to be developed.

When Samartha Rāmadāsa established his maṭha in 1663 at Tanjore, he laid the foundations for the development of North Indian 'kīrtan' in the fertile part of the South. One of the notable disciples who carried on the spiritual mission of Samartha was Bhīmarāja Svāmi. He flourished during the reigns of Veṅkhāji and S'āhaji and was conducting the kīrtan and bhajan in the maṭha till his end.

The establishment of maṭhās by the Marātha saints from North in Tanjore was an event of musical importance. They became not only centres of religious importance but also of cultural significance. Further, the Marātha kings gave warm welcome to their religious heads and the maṭhādhipatis were the spiritual gurus to the kings. Thus the maṭhas flourished on royal benefaction. The heads of these maṭhas besides being great devotees of God were excellent poets and kīrtanakāras of repute. The 'kīrtan' of the north as handled by the maṭhādhipatis, in their maṭhas, paved the way for the introduction of a new garb to the puranic discourses and religious expositions.

As early as the latter part of the 17th century A.D., the maṭhās of Samartha Rāmadas were established by the Maratha saints at Tanjore. These are namely: (1) S'rī Bhīmarāja Gosvāmi Maṭha, South of Somandaṅkulam, Tanjore, (2) S'rī Govindabālasvāmi Maṭha, Sakā Naig Street, Tanjore (3) S'rī Jolirām Gosvāmi Maṭhā, in the Elliamman Koil Street; (4) S'rī Aṇṇāji Bhāva Maṭha in South Main Street, and (5) S'rī Setu Bhāvā Maṭha in the East Main Street. These maṭhās have helped in the development of music, vocal and instrumental.

On particular occasions, Bhajans and Harikathās have been performed by the heads of the maṭhas as part of

the worship. *Dasabodha* Pārāyaṇa' forms an important item during S'rī Rāma navami and Samartha navami celebrations. Besides, few Maṭhādhipatis such as Rāmacandra Gosvāmi were good musicians and composed compositions to be used in kīrtans. He had to his credit a number of sākis, diṇḍi, pada and lāvaṇis. A devotional and inspiring work known as *Guru-Geeth* in ovi metre, available in the Tanjore Library is again ascribed to Rāmacandra Gosvāmi.[1] The Harikathā on *Sītakalyaṇiam*, was performed by him regularly on S'rī Rāmanavami Utsava. Of those who wrote the material for the kīrtans, S'rī Raṅganātha Dādā of Gwalior, Nārāyaṇācārya and Raghu Bhaṭṭ of Tanjore are the most important.

Muttusvāmi was the disciple of Anantamauni, who was a great composer of beautiful padas in Marāthi. He brought with him to Tanjore the tradition of kīrtan and its forms. Merusvāmi established a maṭha at Mannārguḍī and also inaugurated a 'new type of kīrtan'. In North India, 'kīrtan' means a recitation and exposition of the glories of God with music. Especially in Bengal 'kīrtan' reached the zenith of emotional expression through music largely due to the influence of Caitanya and his followers. The nāmakīrtana and līlā kīrtana of Caitanya have their equivalents in the bhajanas of South India. The 'kīrtan' as introduced by Merusvāmi in Tanjore included the musical interpretation of the sacred texts. Till the advent of Merusvāmi, the religious discourses on the theme of the *Rāmāyaṇa*, the *Mahābhāratha*, the *Bhāgavata* were popular in Tanjore. Only bhajanas were more popular in the south. Merusvāmi had such a sweet voice that he was given the surname Kokilakaṇṭha (the cuckoo-voiced). The

1. T.S.S M.L., Journal Vol. XVII—1964—No. 3.

use of sāki, diṇḍi, ovi, abhaṅga, kekāvali, padas, panca cāmaram and kadgā in the kīrtanas of Merusvāmi led to their popularity in the south. Later, Merusvāmi established a maṭha at Pudukkoṭṭah and later went to Travancore where he was patronised by S'vāti Tirunāḷ Mahārāja. He was considered as the 'kula guru' of the mahārāja and was held in great regard that a picture of his was ordered to be hung in the rāja's dining hall. Tradition has it that he performed Harikathā using the *Kucela Upākhyāna* composed by the mahārāja himself in the royal presence. Pleased with his wonderful performance, His Highness presented him with a pair of gold bangles, shawls, besides a sum of Rs. 500. Under his influence, the rāja also composed the Hindustani forms in music like abhaṅga, diṇḍi, besides the two works *Kucelopākhyāna* and *Ajāmiḷopākhyāna*.[1]

Mādhavasvāmi and Rāma Paṇḍita who were profound scholars flourished during the period subsequent to Merusvāmi. The former has to his credit a number of moving padas.

The advent of Rāmacandra Morgāumkar Bhāva into Tanjore in 1866 is an interesting landmark in the history of the devotional music in South India. He was a resident of Morgāum, a village near Poona. He established a Maṭha at Tanjore and took considerable efforts to popularise the art of kīrtan. Endowed with all the requirements of an ideal kīrtankār as laid down in the *Dāsabodh* of S'rī Samartha Rāmadāsa and highly learned he endeavoured his best to expound his knowledge in an appealing manner

1. Musical compositions of H. H. The Maharajah of Travancore. Cidambara Vadyar, 1916—vide Intro. p. 6.

to the audience. He introduced the artistic method of kīrtan into Tanjore. The idea of employing vocal and rhythmic accompaniment in the kathākālakṣepa was his contribution. Rāmacandra Bhāva was accompanied in his kīrtan by Hare Bhāva and Rām Bhāva who provided vocal music. The use of more music in the kathākālakṣepa, made it an attractive and a popular medium of religious instruction. Later, the younger of the Bhāva brothers, who was an expert vocalist was able to raise the status of the institution by his rendering of the abhaṅgas, padas and other songs in the kālakṣepa with an impressive music. A distinct place of importance was given to the rhythmic accompaniment in the kālakṣepa. This gave additional scope for the musical expression of the narration. Top ranking mṛdaṅga players of the time considered it a rare privilege to accompany the Harikathā, and the religious motive behind the whole performance welcomed even the exponents of the music to the Harikathā platform. Next to Harikathā performer, the mṛdaṅgam player who provided the grand rhythmic background of the performance, claimed the place of importance. Prominent exponents of mṛdaṅgam playing such as Tanjore Rāmadāsa Svāmi, Setu Rāma Rao, Dolak Nannu mea Sahib, Rahmat Khān, Mṛdaṅgam Nārāyaṇasvāmi Appa, Mṛdaṅgam Vaidyanātha Iyer and Dās Svāmi were deeply interested in Harikathā performances and took pleasure in accompanying the Harikathā bhāgavatar and this testifies to the popularity of the institution with musicians of the times. Many of them were patronised by the late Kṛṣṇasvāmi Naik of Tanjore.

The successive tides of kīrtan performances had helped to keep in tact the cultural affinities of Tanjore and

Mahārāṣṭra proper. The South Indian bhāgavatas had great admiration for the Marāṭha kirtan. On the model of Marātha kathākālakṣepa of the Bhāvas, the Tamil bhāgavatas started combining music and narration with rhythm and abhinaya. Finding the exposition of Bhāva forceful and impressive, the best elements found in it came to be assimilated with advantage into the indigeneous system of religious instruction which provided entertainment also. It was Tanjore Kṛṣṇa Bhāgavatar, who remodelled the South Indian kālakṣepam on the Mahāraṣṭrian style.[1]

Tanjore Kṛṣṇa Bhāgavatar systematised the South Indian Harikathā by incorporating in it the fine elements of the kīrtanas. From his time onwards, an interesting variety of music came to be adopted in the kālakṣepa, which now became a discourse on bhakti in the form of a story in a fine musical setting. The narration of the story by Kṛṣṇa Bhāgavatar was captivating because of its lively music and interesting anecdotes. The lyrical music of S'rī Tyāgarāja had its impact on the bhakti movement and its institutions such as Kālakṣepa and Bhajana. Kṛṣṇa Bhāgavatar successfully used the lyrical music of Tyāgarāja in his kālakṣepa which was till then more of a recitative nature. He also introduced the Tamil songs of Kambar and others, the Marathi padas and the Telugu kīrtanas of S'rī Tyāgarāja in his Harikathā. Thus, Kṛṣṇa Bhāgavatar was able to raise the institution as an art form of religious cum musical expression coupled with an interesting story. The music of the kathākālakṣepa came to have more appeal among all strata of society as it was

1. Harikatha as musical discourse—C. Sarasvati Bai—Music Academy Journal.

an embodiment of intellectual and philosophical ideas rendered in a variety of music of a highly lyrical nature. Good story telling to the accompaniment of a music of a high standard used in the kālakṣepa of Kṛṣṇa Bhāgavatar, thus endowed this form with a melodic perfection. Kṛṣṇa Bhāgavatar made use of the musical forms of the kīrtan, such as pañcapadī (the introductory songs), sāki, diṇḍi, ovi, dobra, lāvaṇi, padas in the kālakṣepa. Songs in different languages such as the Purandaradāsa padas, Rāmadās and Tyāgarāja kīrtanas also were used in appropriate places. The introduction of North Indian rāgas and tunes in the Harikathā also made it very attractive and popular. The crisp musical dialogues, witty stories introduced in relevant places served not only to enrich the variety of form in the kathākālakṣepa but also gave fresh interest to the audience. "Kṛṣṇa Bhāgavatar made it a perfect blend of speech, song and devotion, a harmonious combination of humour and pathos, love and spiritual passion".[1] Tanjore Kṛṣṇa Bhāgavatar was accompanied by Karuntattāṅguḍi Govinda Bhāgavatar, Marudappa and Tanjore Pañcāpakēs'a Bhāgavatar. Kṛṣṇa Bhāgavatar was well-versed in Karṇātic and Hindustāni systems of music and was also good in abhinaya in addition to his proficiency in languages and sāstras. The secret of his success in the field was mainly the impressive music of his rich voice.

Tiruppayanam Pañcāpakēs'a S'āstri took up kālakṣepa more as a means of serious religious instruction on Purāṇas and Itihāsas. "Compared with Pañcāpakēs'a Bhāgavatar,

1. K. S. Rāmasvāmi Sāstri—p. 109—Sarasvati Bai Commemmoration Vol. 1939.

Śrī Kṛṣṇa Bhāgavatar was more brilliant but less profound and more musical but less learned". Paṇḍit Lakṣmaṇācār of Tiruvaiyar stepped into the field of kālakṣepa and by his immortal services has enthroned it to the high pedestal. He combined "sweetness of style with the nobleness of sentiment", in his narration. An erudite scholar in Sanskrit, he was steeped in the best traditions of Karṇātic music. In his kathās, Mahāvaidyanātha Iyer, Paṭnam Subrahmanya Iyer and Anantarāma Bhāgavatar have sung and thereby have helped in a large measure, in the elevation of kālakṣepa from a mere philosophical and serious discourse to the highest level of artistic form of religious discourse. It has been appropriately described that Kṛṣṇa Bhāgavatar's kathās were interesting, Pañcāpakēśa Bhāgavatar's instructive while Lakṣmaṇācār's inspiring.[1]

The kathākālakṣepa grew so popular that many devotees of the art of music started giving kathā performances. *Nandanār caritra* kīrtanai of Gopālakṛṣṇa Bhārati has also formed the theme of the kathā performance of Mahāvaidyanātha Iyer. Among other exponents of Harikathā may be mentioned Śrī Nṛsiṁha Bhāgavatar, who used a number of Tyāgarāja kṛtis in his kathās, Śūlamaṅgalam Vaidyanātha Bhāgavatar, Śrī Māṅguḍi Cidambara Bhāgavatar, Śrī Muthayya Bhāgavatar, Śrī Raṅgācāriar, Śrī Śaṭagopācāriar, Andāmi Bhāgavatar (a blind musician), Śrī Sarasvati Bāi, Aṇṇāsvāmi Bhāgavatar, Tanjore Govinda Bhāgavatar, Nāgarāja Bhāgavatar, Tiruviḍaimarudūr Kṛṣṇa Bhāgavatar and Paḷani Subrahmanya Bhāgavatar.

1. Sarasvati Bai Commemmoration Vol. Article by M. S. Rāmasvāmi Iyer.

During the reign of S'ivāji II and later, Harikathākālakṣepa was in full swing in Tanjore. The cāturmāsya kathās extending over a period of four months were the highlights when inspiring kathās with good music flowed in plenty. The musical part of kālakṣepam was so excellent that it became equally popular as the art music. It may not be exaggeration to state that Harikathā became a very potent medium in South India that it enjoyed greater popularity than even concert music. Top ranking musicians like Muttayya Bhāgavatar, Anantarāma Bhāgavatar and Vedānta Bhāgavatar preferred to give Harikathākālakṣepam recitals.

Harikathākālakṣepa has contributed its share to the development of music of South India. It has been the cradle of many artistes who earned a prominent name later. Many a rising musician and player on instruments first had their talents nourished in this field. Top ranking mṛdaṅgam players like Nārāyaṇasvāmi Appā, mṛdaṅgam Vaidyanātha Iyer played regularly in the kathās. It was the Harikathā performers who gave prominence to the time measures such as the seven beat tāla (ஏழடி தாளம்), des'ādi tāla (tri tāla) and what is called as 'vus'i' tāla. The Bhāgavatar holding the ciplā in his hands and standing as he does while he performs the kathā adopts a particular style of reckoning tāla. He marks the fundamental rhythm and the cross rhythmic beats in a dexterous manner. The names of tālas found for some of the compositions published in the early editions such as Aṭatāla cāpu (அடதாள சாபு) can be traced to the rhythmic styles used in the Harikathās. The mṛdaṅgists who had the privilege of accompanying the kathā in those days had developed the characteristic style of playing which emphasised the

(vuśi - வுசி visarjitam literally) i.e., giving a cross rhythm and the superb manner of producing the (அரைச்சாபு) 'aracāp' - in their instruments. The kīrtankars even now frequently make use of padas in triāl (3 beats and a wave). It is possible that Marātha kīrtans suggested these tālas (deśīya-ādi) to the South Indian composers. It may incidentally be mentioned that Śrī Tyāgarāja first composed songs in deśādi and madhyādi tālas and popularised them.

Though the arts of music and sāhitya by themselves are individually excellent and expressive, the blended excellence of the two is the highlight of the Harikathā. Fresh compositions and themes available for being rendered in kathās sprang up in the wake of this period. The *Nandanār caritra* was composed by Gopalakṛṣṇa Bhārati for this purpose. The *caritra kīrtanas* such as *Rukmāṅgada caritra kīrtana*[1] were used as themes for kathas. The Kathā nirūpaṇa is found at the commencement of the *Nandanār caritra.* The Marāthi kīrtan forms such as sāki, khaḍgā and lāvaṇi are also found in the *Nandanār caritra kīrtanas.* The Rāma Janma kīrtan is typically a Marāthi kīrtan[2] Firstly, the pañcapadī or the invocatory songs to Vigneśvara, Sarasvati, Guru, Rāma and Bhaktas are sung. This is followed by padas and Bhajana. After the nirūpaṇa begins the kathā proper. Ślokas from Vāmana and Adhyātma Rāmāyaṇa, sāki, diṇḍī, abhaṅga, dohra and other such forms figure next. Puṇḍarīka is recited at the end.

Harikathākālakṣepa became an integral part of our music tradition and is at present highly developed as an

1. *Rukmaṅgadā Caritra Kathā curukkam* 493—T.S.S.M.L.

2. *Kīrtana Taraṅgiṇi*

art form of spiritual interpretation due to the impact of the Marāṭhi song forms and the lyrical music of Tyāgarāja. It has inspired the vāggeyakāras to compose excellent themes suitable for the kathā. That music found a proper place in the 'Harikathā' again emphasises the spiritual greatness of the art. The reference in *Nārada Parivrājaka Upaniṣad*[1] to Sri Nārada performing in the Naimisāraṇya kṣetra the 'Harikathā ālāpa' using the sapta solfa letters, S R G M P D N which are capable of inducing vairāghya or detachment (वैराग्य) is a point here. The spiritual, emotional, intellectual and cultural value of music has probably found a total expression in this branch of devotional music. Through the medium of music, bhakti was spread. The song was found to feed the emotion while emotion provided the food for song. The ultimate aim of Indian music is to sing the eternal relationship of the Jīvatma with Paramātma. Having its basis in spirituality it is religious, 'religious in the sense of the mind becoming aware of the inner and other immensity of the universe'. Having grown out of the seeds of philosophy, Indian art especially music has been kept alive by bhakti to the Lord. S'rī Purandaradāsa who is hailed as the Karṇātaka saṅgīta pitāmaha expounds the highest philosophy in one of his simple gītas in Malaharī rāga generally taught to the beginners in music. The full text of the gīta is as follows:

కెరెయ నీరను కెరెగె చెల్లి హరియ కరుణవ పడెదు బదుకిరో !

హరియ కరుణదొళాద భాగ్యవ " హరి సమర్పణె " మాడి బదుకిరో !

సిరి " పురందర విఠల " రాయన చరణ కమలవ నోడి బదుకిరో !

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1. Minor Upaniṣads—O. H. Shrader, Adyar edn.

T-69

Just as the brahmin who takes the water from the pond and drops it again in the act of offering oblations to his pitṛs, so also the knowledge that one possesses is dedicated to Lord Hari, who is the Fountain source of all knowledge.

Tanjore had in her soil such torch bearers of the spiritual knowledge who were at the same time the greatest artists. Hence the finest cream of devotional and art music flourished for a considerably long period in this blessed region of South India.

Chapter VII

CONCLUSION

From the foregoing discussion on Tanjore as a seat of music during the 17th, 18th & 19th centuries, it is clear that the study has focussed attention on the contribution to Karnātic music during the last three centuries by the royal patrons, composers, musicians, musicologists and rasikas who lived in Tanjore. The study has inter alia revealed a remarkable continuity in the developmental history of music, perfection of musical style and form on the practical side, sensitive and constructive patronage of the rulers, critical thinking and crystallisation of musical concepts on the theoretical side.

The varied musical activity in all its theoretical and practical aspects comprising the newly evolved court music, the sacred music of the temple and its festivals, and the highly classical and sublime musical forms of the Musical Trinity has offered vast scope for research. The present study based on substantial corraborative evidence from the textual, practical and sculptural sources has been able to prove that Tanjore blossomed as a centre of music during the 17th, 18th & 19th centuries.

A summary of the discussions and the findings are given below.

The long line of composers in successive generations who contributed profusely to the lakṣya of Karnatic music, flourished in the soil of Tanjore. The compositions of these great vāggeyakāras have become the very substance

of Karnatic music. Composers of sacred music, art music, dance music, geyanāṭakas, geya caritras, nṛtyanāṭakas, eminent dancers, illustrious performers, famous Harikathā performers, mūla puruṣas of Bhajana paddhati lakṣṇakāras and exponents of instrumental music lived and composed innumerable compositions that formed part and parcel of our repertoire. The compositions record the musical experience and the profound thoughts of our great vāggeyakāras who were also divinely inspired seers.

From the discussion on composers of music during the three centuries at Tanjore, it is evident that composers like Muttu Tāṇḍavar, Mārimuttā Pillai, Kṣetrayya, Peddadāsa, Govinda Dīkṣitar, Veṅkaṭamakhī, Vīrabhadrayya, Girirāja, Soma Kavi, Mātṛbhūtayya, Meraṭṭūr Veṅkaṭarāma S'āstri, Sadās'iva Brahmendra, Nārāyaṇa Tīrtha, Paccimiriyam Ādiappayya, Rāmasvāmi Dīkṣitar, Soṇṭi Veṅkaṭa Subbayyar and Aruṇācala Kavirāyar and others flourished in the pre-Tyāgarāja period. Their compositions served as models for later composers. For instance, Muvvalūr Sabhāpatayya, Ghanam Kṛṣṇayyar, Subbarāma Bhagavatar and the court poets like Girirāja, Soma Kavi, Vāsudeva Kavi, and Rāma Bhārati composed padas on the model of those of Kṣetrayya. A number of composers in Telugu and Sanskrit flourished in the pre-Tyāgarāja period.

The period of the Musical Trinity saw composers in Telugu, Sanskrit, Tamil and Marāṭhi, while the post-Tyāgarāja period witnessed a galaxy of illustrious musicians and performing artists and famous instrumentalists but relatively a few composers. The music of the Trinity set up a fine tradition noted for its purity, sweetness of melody, variety of expression, unity of form, divine

inspiration and hence their period can be rightly hailed as the golden age in the history of our music. In the music of the Trinity, there is more artistic expression, a subtler rhythm and a more complete and coherent form but more than anything else it is their fundamental thought which finds a noble utterance in their creations. The highest function of art is to express and the Musical Trinity have used it to express with a true and living utterance the emotions and passions of mankind. They have made it a vehicle for the highest musical treatment and breathed into it the divine inspiration. Thus a new page is turned in the history of South Indian Music and brings with it many of its greatest and most enduring achievements. In brief, the Trinity have emancipated style from formalism, melody from the grip of metre, and carried their message to such heights as where the soul of man communes with the eternal. Their music proceeded from the heart and to the heart they penetrated.

The present study has brought to light a number of obscure composers like Bharata Nāraṇa Kavi, Bharata Rāma Kavi, Vāggeyakārāgraṇi Rājagopāla Kavi, Vīṇā Ayyaṇṇa, Soma Kavi, Pedda Dāsari, Pattābhirāmayya, Sītāramayya, Vasantappa and Vīṇā Kālahasti S'āstri whose existence and achievements have hitherto been little known. Vīrabhadrayya till now known only as the composer of Svarajati is also found in the present work to have been the earliest composer of rāgamālikā, varṇa, and ṭillānā on the basis of a critical study of the contents of the music manuscripts.

Further, light is thrown on court poets, musicians and dancers who sang a number of compositions in praise of their royal patrons. Most of these compositions reflect

a good literary style. In the absence of notation, the music of these pieces could not be traced.

Another important finding revealed in the present study is the existence of a court poet by name Girirāja Kavi who was definitely not Girirājabrahmam, the grandfather of S'rī Tyāgarāja. It is also suggested that the former might be the author of s'ṛṅgāra padas and Yakṣa gānas while the advaita kīrtanas published in *Saṅgīta Sampradāya Pradars'ini* might be the work of S'rī Tyāgarāja's grandfather.

By setting to appropriate tunes, the compositions with sublime and elegant sahitya preserved in the manuscripts can be popularised among musicians. Some of those of S'āhaji for instance deserve their due attention. The biographies of obscure composers and the contribution of many less known composers have been brought to light.

If the composers were able to make substantial contribution, it was to a great extent due to the encouragement of the Nāyak and Marāṭha kings. The present study has brought to light useful and interesting information regarding the musical contribution of each of the royal patrons from Acyutappa Nāyak down to the last Marāṭha ruler S'ivāji II. It has been shown that these kings were not mere patrons but were themselves eminent composers of padas, musical plays and other musical forms, discerning musicians and musicologists. Details about the nature and extent of royal patronage have been discussed in detail. S'āhaji was a versatile genius and has to his credit as many as thirty yakṣagānas and musical compositions treating a variety of themes such as didactic, erotic, devotional etc. It has been revealed that S'āhaji was the

earliest composer of a geyanāṭaka in Telugu and also the first Marāṭha ruler to compose with command over the Telugu language a wide variety of songs. The Nāyak had composed in praise of their iṣṭadevatas, Lord Rājagopāla of Mannārguḍi and Raṅganātha of S'rīraṅgam, Marāṭha rulers sang in praise of S'rī Tyāges'a of Tiruvārūr. They were Hindu kings who were free from religious dogmas and this had led to the birth of compositions in praise of the presiding deities of the temples in and around Tanjore. Since the Marāṭha kings followed the Nāyak cultural traditions, the Telugu language continued to be used as the medium of song and poetry, though the compositions in Marāṭhi also emerged. The accomplishments of the Marāṭha kings have been illustrated by their exquisite musical and literary productions in Telugu, Sanskrit and Marāṭhi. It has also been indicated that Raghunātha was an accomplished vīṇā player of "Caturdaṇḍī", a fine composer, a musicologist with a lakṣaṇagrantha to his credit and an 'inventor' of new rāgas like Jayantasena and tālas like Rāmananda. The study has pointed out the rich output of yakṣagāna material in the reign of Vijayarāghavanāyak and S'āhaji. The Nāyak rule in Tanjore has left for the posterity the legacy of fine yakṣagānas, dvipada literature and above all, the musical language of Telugu. The musical importance of these yakṣagānas has been adequately pointed out and the study of the music of yakṣagānas can as well form a separate subject of study.

The existence of eminent composers of pada, yakṣagāna and caturdaṇḍī pieces such as Kṣetrayya, Raṅgajamma, Veṅkaṭamakhī, Koneṭi Dīkṣitar and others in the Nāyak period is a fact which has been proved by the study of their actual works. Again Vijayarāghava Nāyak

himself was an erudite scholar in Telugu pada kavita and was the author of excellent yakṣagānas like *Raghunāthābhyudayam*, *Prahlāda caritra*, *Pūtanaharaṇa*, *Kāliyamardana*, *Vipranārāyaṇa caritra* and *Kṛṣṇavilāsa*. S'āhaji was a brilliant composer of a number of yakṣagānas and a critical study of them has revealed the use of lyrical music and dance in them in addition to the presence of an elegant sahitya. The influence of Hindustani music on the then prevailing music could be seen from the time of S'āhaji and Tulaja I. Hindustani rāgas like Jogi, Asāveri, Bilāval, Brindāvani, Hammīru have been used in the yakṣagānas and padas of Girirāja kavi, Soma kavi and of the kings themselves. Hindustani Saṅgīta paddhati has found popular appeal in Tanjore since then and this led to the absorption of some of their fine rāgas, tālas, musical style of composition, nomenclature of svaras and meḷas into South Indian Music.

The study of the contemporary literature unfolds the various titles of these royal patrons such as Bharatavidyādhurandhara, Abhinavabhōja, Bharatakovida, Vidyāvihārī, Saṅgītavedī, Sāhityabhōji, Saṅgīta Tantrapriya, Saṅgītasāhitipriya, which testify to their musical and literary accomplishments. It is made clear in the treatment of royal patrons, that every one of them since the period of Acyutappa Nāyak was invariably a composer of merit and highly accomplished. That Jayasimha was an expert vīṇā player is hitherto not known and has been proved by a contemporary evidence. The influence of western music on the musical life at Tanjore is indicated on the basis of the recorded evidence. S'arabhōji II is the first royal composer to compose western music for being played by the Tanjore Band comprising western musical instruments

like, violin, piano, clarionet, bass-drum, tambourine, harp, German flute and dulcimer. Hitherto unknown information relating to western musicians, players and dancers such as Lord Gamis, Joseph Francis Hecober, Archibald Francis, Isaac Jhonson, Lady Catherine, Edward Jones and others in the royal court of S'ivāji II and their emoluments has been brought to light. Among the Hindustani musicians of the court, specific reference to Mr. Rahman, Said Hussain, Hiroj Gopal and Somaji Gopal Rao Sindhe is useful in assessing the extent of the musical activity of the period.

Further, light has been thrown on the biography and achievements of the ministers, Govinda Dīkṣita, Veṅkaṭamakhī and Varāhappa Dīkṣita. It has been pointed out that ministers of Tanjore were again erudite scholars and highly accomplished in music besides being authors of scientific treatises like *Saṅgīta Sudhā* and *Caturdaṇḍī prakāsikā*. That Varāhappa Dīkṣita could play on piano, violin and vīṇā is revealed in the present study.

The proverbial patronage of the kings by conferring titles, awarding birudas, vādyas, donation of free gifts of villages and houses, sarvamānya lands, founding of regular colonies for inhabiting the musicians and scholars has been proved in the foregoing discussion on the subject. Such villages and colonies which owe their existence to the royal munificence grew to be the centres of musical and literary knowledge. Melaṭṭūr which has produced fine composers like Vīrabhadrayya, Kas'īnātha, Veṅkaṭarāma S'āstri and other Bharata vidvans, was originally called Acyutapuram known after its founder, king Acyutappa Nāyak. Similarly the village S'āhjīrājapuram of S'āhaji

later was known as Tiruvisainallur and produced erudite scholars like S'rīdhara Ayyāvāḷ.

Further the love and dedication of the kings of Tanjore for promoting music and dance during their respective reigns is clearly evident from the various means adopted by them such as the collection of musical instruments used in Hindustani and western musical systems, holding of music and dance concerts, and musical contests in the court, regular appointment of musicians in the Nāṭakas'ālā and special authorities to supervise the court musicians and dancers and encouragement of the scribes who copied music manuscripts and so on. Govinda Dīkṣita and Soṇṭi Veṅkaṭaramaṇayya, the guru of Saint Tyāgarāja had the unique honour of sharing the throne (ardha simhāsana) with king Raghunātha and Tulaja II respectively. Instances of composers and musicians honoured with kanakābhiṣekam are many as pointed out in the study. The visits of luminaries like Kṣetrayya and Bobbili Kes'avayya to the Tanjore court are highly significant for the inauguration of the pada style of compositions and the ghanam method of singing in Tanjore.

It was from the Hindustani musician Rāmadas who adorned the court of Amarasiṁha, that Gopālakṛṣṇa Bhārati learnt lessons in Hindustani system of music. Musical compositions in certain western tunes have been composed by Saint Tyāgarāja and Muttusvāmi Dīkṣita. The impact of the Hindustani system of music on the latter is seen in his grand songs in rāgas like Yamunākalyāṇi, Devakriyā, Hamīrkalyāṇi, Brindāvana sāraṅga, Kalyāṇi and Kānaḍā. His style of music reflects the dignified dhrupad style of the north.

It has already been indicated in the present study that during the Marāṭha reign Hindustani music came to be well appreciated in Tanjore. The contact with the Europeans in the latter half of the same reign brought into our music the western violin, clarionet and harmonium. These are so adapted to the needs of Karnatic music that violin has become an indispensable concert instrument.

The various dances performed in the court included dance items such as dhrupada kelika, perani, pekkari, kundali, koravañji, padachāli, jakkini, sivalīlā, Guzarāti, deśi and this again proves the existence of exponents of regional dances in the court of Tanjore.

Though the existence of vāggeyakāras in the Nāyak court has been referred to in *Saṅgīta Sudhā*, except the allusion to Kṣetrayya, Pedda Dāsari and a few other dancers of the period, no other references to composers, musicians and dancers are available. But the old palm leaves manuscripts containing a number of Caturdāṇḍī pieces and which may be dated to the Nāyak period in view of the worn-out condition and age of the manuscripts confirm the existence of vāggeyakāras in the Nāyak period.

Thus it is clear that the Tanjore court during the Marāṭha reign was a meeting place of other musical cultures and opportunity was available in plenty for the Tanjore musicians to come into contact with other systems of music. This consequently resulted in the blend of styles which was reflected in the music and literature. The love of music permeated the whole society due to the royal encouragement continuously for a period of three centuries and musicians easily found patrons among the

public also. When the royal line became extinct and Tanjore came under the British rule, it was the zamindars, maṭhas and finally the public that encouraged the musicians. The rise of sadas in the city of Madras as early as the period of Soṇṭi Veṅkaṭasubbayya has been indicated in the work *Sarvadevavilāsa*. The rising centres of music in Mysore, Pudukoṭṭai and Madras attracted the musicians of Tanjore who subsequently settled in the different places in the South. The fact that encouragement in some form or other is highly useful for the peaceful arts to thrive is made clear and the Tanjore kings were proverbial in nourishing the artistic talent. The light thrown by the contemporary literature of these three centuries on the musical life of Tanjore has revealed the following useful details regarding the musical instruments in vogue then.

Of the varieties of musical instruments used either as accompaniments or played as solo, the tambūra, vīṇā, goṭivādya, kinnarī, flute and nāgasvaram have been held in special honour and favour. Again the frequent references to the vīṇā, descriptions of its shape, construction and technique of play, songs played in the instrument, scattered all over the literature establish the unique importance attached to it. The references to the performances of rāga, ālāpa, ṭhāya and prabandha in Raghunātha vīṇā available in *Valmīki-caritra*, *Sāhityaratnākara* and *Raghunātha Rāmāyaṇa* enable us to comprehend the popularity of the 'Caturdaṇḍī' and the perfection of the vīṇā. The use of tambūrā as a drone instrument and the ability of the singer to play the instrument and to perform to the śruti as well, signify an epoch-making stage in the development of the art music.

It has been further pointed out, that the instrument goṭuvādyam came to be known as such only during the period of Raghunātha Nāyak and is mentioned as 'goṭi-vādyam' in his *S'ṛṅgāra Sāvitrī*. In the lakṣaṇagranthas, the fretless vīṇās have been described under various names but the name goṭivādya is absent. Probably it was so called since it was played with the piece of wood called 'koḍu'. The instrument must have reached perfection as established by the references to the playing of gīta, ālāpa, ṭhāya and prabandha in it.

In the rich output of literature prior to Tulaja II, the reference to violin as such is absent. Other bowed varieties like rabab and rāvaṇahasta which were the precursors of violin were quite popular as established by the allusions to those instruments in the literature. It has revealed that the modern violin is a western instrument which was gradually absorbed into our musical system during the period of S'arabhoji II, when there were more opportunities to come into contact with western culture in Tanjore.

The use of nāgasvaram, mukhavīṇā, daṇḍe, kombu, candravalaya, bheri and other musical instruments figuring in temple music, martial music and in the royal processions prove their utility. Of these, nāgasvaram has been mentioned in the Telugu work *Krīḍābhirāmam* for the first time. During the Nāyak period this instrument was known as nāgasaram as found in references and enjoyed wide popularity. The name of the instrument is only nāgasvara and not nādasvaram. It has become an indispensable temple instrument of South India. The instruments consisting of ciruta madhya (the small drum

wherein the middle portion is small), kāhala, bheri, dhavana, dhakka, nāgasvaram, s'eṣanadam, nāragajam, s'rutiupāṅga and s'aṅkha have been referred to as 'utsava vadyas'. Of these, the nāgasvaram is happily used for playing Karnatic music and the idea of a detailed picturisation of the rāga and the intricate pallavis in naya and rakti rāgas received special attention in the nāgasvaram recitals. The last century was rightly famous for its eminent players on this wonderful instrument.

The terms cinnamelam and periyamelam must have come into existence only in the last century and to signify the dance concert with the vocal, rhythmic and s'ruti accompaniment and the nāgasvaram band respectively. Earlier, the term Saṅgīta-mela has been used in a comprehensive sense denoting a collective performance of gīta, vādya and nṛtya. Further, the Saṅgīta-mela is constituted by dancers, players on the mukhavīṇā, svaramaṇḍala, kāhala, nāgasvara, maddhala, bheri, cittitāla, ḍhakka besides the vocalists. This is verily an orchestra accompanying a dance concert. It was customary in those days for devadāsis to lead the deity that was taken in procession and perform suitable dances to the accompaniment of all the above instruments. S'āhaji in his *Pallakī Sevā-prabandham* refers to this. The practice of using mukhavīṇā in the modern dance concerts may be traced to the Saṅgīta-mela of Nāyak times. Hence it is suggested that with the emergence of regular Bharata Nāṭya concert with its accompaniment, perhaps the need was felt to distinguish it from the nāgasvaram band, which was hence called periyamelam. The dance concert was understood as cinnamelam and the term Saṅgīta-mela, referring a performance of vocal, instru-

mental and dance was no longer used. Moreover, with the growth of art music, only such of the instruments that were ideally suited for producing classical music were used in concerts of vocal, instrumental and dance. Kāhala, maddala, ḍhakka, bheri and such other instruments were used in temple and martial music and not in art concerts. Pañchamukha vādya, s'uddha maddalam and bāri nāyana are still the pride of Tiruvārūr temple and special jatis are played on these instruments on specific occasions by experts.

In the field of lakṣya, amazing developments had taken place during the last three hundred years. The great vāggeyakāras under the spell of inspiration flooded Tanjore with their soulful compositions which are perfect examples of melodic music. They form the mainstay of our rāgas.

A critical study of the musical forms that emerged during the significant period unfolds the fact that pure or art musical forms emerged later than applied musical forms. If rāga is the soul of our music, it is the musical composition which presents a concrete picture of it. Through the various musical forms, the composers have tried to describe the manifold beauties of rāga. The musical forms such as kṛti, rāgamālikā, varṇa, aim at the beautiful picturisation of the rāga and hence may be called the melodic forms.

A historical study of the musical compositions, reveals their origin in the prabandhas. The birth of the prabandha coincides with the birth of des'ī music. According to the varying tastes of the people and their language, des'ī music developed a variety of musical forms,

The genius of our composers is reflected in the manner in which the elaborate and complex prabandhas of the previous centuries have been transformed and were given new shape in the neat little kṛti, simple and at the same time capable of maximum melodic expression. The stages through which poetic-sahityas were replaced by the dignified prose, the recitative style by lyrical style show interesting developments in the evolution of musical forms.

The form and structure of the deśī prabandhas are to be seen in the structure of our modern compositions. The pallavi, anupallavi, caraṇa, cittasvara, madhyamakāla sāhitya and svarākṣara may be seen to have equivalent sections in the prabandhas. The six essential limbs of these compositions, viz., svara, biruda, pada, tenaka, pāṭa and tāla form the very constituents in the structure of all later musical compositions. The idea of regular aṅgas in musical forms, originated with the prabandha composition. The classification of prabandhas according to the presence of aṅgas and dhātus finds a parallel in the modern compositions. The mnemonic names of the prabandha jatis viz. campu, kavitā, senā, niti and śruti refer to the number of aṅgas present in them. Again the different pāṭas emerging from the wind, stringed and percussion instruments enter into the structure of nṛtya and vādya prabandhas. The modern tillana, padavarṇa, śabda and jatisvara have pāṭas in their compositions.

The prabandha is thus the forerunner of all the musical forms utilised in concerts of art music and dance music. The prabandhas became uninteresting due to the length, stiffness and rigidity of the aṅgas and metre which impeded the free melodic expression.

The historical evolution of compositions unfolds distinct stages which saw the birth of various types of musical forms representative of the age and culture of the times. The bhajana cult of Tāllapākkam composers brought in its wake the kīrtanas having specific lakṣaṇas. It may be noted that Tāllapākkam composers were the earliest (a) to compose kīrtanas with pallavi, anupallavi and caraṇa (b) to use prose cum poetic sāhitya (c) to compose the toḍayamaṅgalam songs and to inaugurate the bhajana paddhati.

The kṛti with a minimum number of aṅgas and rich in melody, with an elaborate scope for musical imagination happens to be the finest example of melodic music. The motive behind the introduction of new aṅgas like ciṭṭasvaras, svarasāhitya in art musical compositions is primarily to allow more scope for portraying the rāga svarūpa. The embellishments used in art musical forms are thus meant to enrich the melodic aspects. Certain composers like Muttusvāmi Dīkṣitar, S'yāmā S'āstri and Svāti Tirunāḷ have used some specific embellishments like the use of madhyamakāla sāhitya, svarasāhitya, svarākṣara respectively in their songs. S'āhajī has also to his credit compositions with svarākṣara and svarasāhitya, a rāga-tāla-mālika and also maṇipravāla padas.

The predominance given to rāga and rāgabhāva perhaps dates from the time of S'rī Tyāgarāja. In the very idea of his kṛti composition, art music has attained its pinnacle of glory. The art of music became highly artistic in form and interesting in expression. The birth of the concept of rāgabhāva saṅgīta witnessed a parallel evolution of art musical forms like kṛti and rāgamālikā.

The earlier name of rāgamālikā happens to be rāgakadambaka. S'arabhalīlā, Tribhaṅgī, S'rī Vilāsa and S'rī Raṅga are rāgakadambakas mentioned in treatises. Vīrabhadrayya is considered in the present study as the earliest composer of rāgamālikās. Umā tilaka prabandha is an example of a rāgatālamālikā with three sections each in a rāga and a tāla. Rāmasvāmi Dīkṣitar happens to be the only composer of a rāgatālamālikā in 108 rāgas. The list of rāgamālikās given earlier shows the popularity of this musical form and the prominent composers who have composed them. It may be noted that most of them lived in Tanjore.

The discussion on musical forms has again revealed the three types of svarajatis viz., the dance svarajati with jati, concert svarajati without jati and the svarajati meant for practice. Vīrabhadrayya is the architect of this form and his Huseni svarajati is a fine piece with jatis. S'yāmā S'āstri's svarajatis are master pieces without jatis and are highly melodic. Simpler savarajatis are taught to beginners in music as technical pieces. (abhyāsa gāna).

Arising out of this study, svarajatis appear to have evolved earlier than jatisvaras. As their names signify, originally there seemed to have been jati passages in these two compositions. But jatis as such are not present in modern svarajatis and jatisvaras. It is found possible in this present research to trace the jatisvara to the 'yati nṛtya' described in *Saṅgīta Dāmodara.* It is to be noted that pāṭas or instrumental sounds were originally utilised in the svarajati and jatisvara compositions. In fact jatis are invariably used in all dance forms except the pada.

Jatisvara was also known as svarapallavi. Pāṭa may be understood as a general term connoting the sounds of the stringed, wind and percussion instruments and may be classified according to their source of origin.

That Tanjore was an active centre of dance during the last two hundred years is proved by the emergence of attractive dance musical forms, for being utilised in the dance concerts. The origin of pada-varṇa has been traced to the svarajati of Vīrabhadrayya. As tāna singing seemed to have been very popular during the period of 'Caturdaṇḍī', it is possible to consider tāna-varṇas as earlier than pada-varṇa. Vīrabhadrayya, Soṇṭi Veṅkaṭasubbayya, Paccimiriyam Ādiyappayya and others are a few of the prominent composers of tāna-varṇas. Rāmasvāmi Dīkṣitar is found to be the earliest to compose pada or cauka varṇas. The tāna-varṇas with sāhitya for the entire piece are also available and pada-varṇas without sāhitya for muktāyī svara and eṭṭugaḍa svaras are available. It is the rhythmic and the musical structure of the pada-varṇa that primarily distinguishes it from the tāna-varṇa and a comparative study of these two compositions serves to establish this point. Tillanas as such has come into existence during the Maraṭha period in Tanjore. It is remarkable to note that Vīrabhadrayya happens to be again the earliest composer of the tillānā. As for its origin, the composition might be traced to the Kaivāra and Karaṇa prabandha. These compositions are made up of pāṭa, svara and sāhitya and may be identified as the source of the Tillānā. The Kaivāra prabandha has three sections and begins with pāṭa khaṇḍa like the tillānā. Pada and jāvalī are highly attractive dance musical forms. Pāṭa or jati is absent in them.

The conception of madhurabhāva approach to god is already found in Tiruvāsagam, Tiruppāvai, Nālāyiradivya prabandham and in S'rī Caitanya's songs. This concept of nāyaka-nāyakī bhāva reached its perfection in the pada composition of Kṣetrayya. It is found to have some of the features of Elā prabandha. Des'a Elās are noted for their bhāva and rasa.

Pada in the general sense denotes a song with a meaningful sāhitya. They have been classified according to the theme as s'ṛṅgāra padas, bhakti padas, nīti padas, hāsya padas, vairāgya padas, nāṭaka padas, bhāvābhinaya padas and so on. Those of Purandaradāsa, Muttutaṇḍavar, and of the Mahārāṣṭra saints are padas having devotional and didactic themes. The bhāvābhinaya padas and s'ṛṅgāra padas were composed by Kṣetrayya, Muvvālūr Sabhāpatayya, Ghanam Kṛṣṇa Ayyar and others. Pada has a specific lakṣaṇa and those of Kṣetrayya define its characteristics. In this, abhinaya is pradhāna and melody finds an excellent treatment. Lively pieces are the jāvalis, set in highly rakti and des'ī rāgas. On account of the exquisite music of these dance musical forms, they have rightly been used in art musical concerts.

The origin of Jāvalī can be traced to the s'ṛṅgāra padas of the court poets of Tanjore in praise of their patrons and also to the influence of Hindustāni music. The emergence of kṛti heralded the highest type of art music. In order to develop the vocal, instrumental and dance technique, technical pieces came to be composed in large numbers. Sūlādisaptatāla alaṅkāras, gātra daṇḍī, ciṭṭatāna, aḍavu jatis, and gītas emerged as a consequence. Our ādi-tāla was known also as Jhompaḍa tāla and the other technical

names of the sapta-tāla alaṅkāras enumerated in *Saṅgīta-Pārijāta* are not in force at present. The sapta tālas have been reckoned in a different manner with the sequence of aṅgas slightly altered in the dance and the vīṇā concerts. The present mode of executing the sapta tālas is also at slight variance with the scientific mode of reckoning, explained in the treatises. A rich concert tradition consequently emerged in Tanjore. The classical compositions have once for all standardised the lakṣaṇa of our rāgas. This led to the development of manodharma saṅgīta in its varied aspects. Methods for the development of rāga ālāpanā, came to be evolved in gradual stages. The pallavī tradition of Ādiyappayya became popular with later musicians and has remained the standard for future reference. Adepts in pallavī singing like pallavī Somu Bhāgavatar of Talaināyar flourished. Tānam singing in medium and quick tempo was an important feature of Tanjore style. Ghanam Kṛṣṇa Ayyar and Pāṭṇam Subrahmaṇya Ayyar were experts in this style.

Specialists in the different branches of manodharma saṅgīta lived during these centuries, (e.g., S'aṅkarābharaṇa Narasayyar, Toḍi Sītarāma Ayyar, etc.). The elaborate exposition of the rāga through the various stages and the systematic tāna and ghana style of rendering rāga became the property of many a Tanjore musician. The Caturdaṇḍī compositions, viz., gīta, ālāpa, ṭhāya and prabandha seem to have been quite popular even during Raghunātha's period. Though ālāpa and ṭhāya belong to a branch of manodharma saṅgīta, they were also composed at one stage as regular compositions. Musical forms intended as practice pieces were also composed on the model of those of Purandaradāsa, the grandfather of Karnatic music.

The emergence of art musical concerts gave scope for musical and rhythmic accompaniment. The introduction of violin as an accompaniment in the concert is a landmark in the history of our music. Eminent violinists like Tirukkoḍikāval Kṛṣṇa Ayyar who could give solo recitals and Govindasvāmi Pillai who was famous for providing wonderful accompaniment in concerts, have proved the melodic potentialities of this instrument. Instrumental music is music of the purest kind. Its language is universal and so is its appeal. Since it is comparatively independent of language and words, a thorough knowledge of rāga and of the rāga ālāpa paddhati is all that is emphasised in its playing. Developments in the field of instrumental music have always witnessed parallel evolutions in the sphere of art music. The remarkable development of instrumental music during the last 300 years clearly points out the amazing progress of melodic music. The vaiṇika tradition or sampradāya has been referred to in *Saṅgīta Sudhā*. With its immense scope for playing the subtle tonal variations called gamakas, the vīṇā has largely contributed to the excellence of Karnataka music. The music of the vīṇā is unique for its sukhabbhāva. The emergence of vīṇā concerts served to popularise tāna and playing of ālāpa in melodious manner with an emphasis on the dynamic graces of the rāga. Top ranking vaiṇikās of the last century like Vīṇā Dhanam of Tanjore specialised in the gamaka style of playing the instrument. The utility of mṛdaṅgam as an ideal rhythmic accompaniment in concerts is another landmark in the history of Karnatic music. It is to be noted that even in the playing of percussion instruments the importance of pleasing quality or śrāvya has been emphasised in the Tanjore

style of performance. Mṛdaṅgam Vaidyanātha Ayyar, Nārāyaṇasvāmi Appa, Tukharam and Das Svāmigaḷ of Tanjore were some of the veterans in handling the instrument in a very melodious manner.

The handling of rāga ālāpana in a very extensive manner bringing out the different facets of the rāga is again the forte of the nāgasvaram players. Tanjore may even be called the centre of nāgasvaram music and the role of tavil in accompanying the rāga ālāpa of the nāgasvaram is unique and stands without parallel. Thus nāgasvaram players have contributed substantially to the growth of classical Karnatic music.

Tanjore is rightly claimed as the birthplace of Bharata Nāṭyam as known at present. There was spectacular development of dance music and opera during these centuries. This classical dance owes its present shape and concert programme to the services of eminent Naṭṭuvācāryas and talented dancers. Music and dance had always gone hand in hand and the pure dance forms which emphasise the concept of absolute dance were composed in large numbers in Tanjore. An attractive concert programme of alārippu, s'abda, jatisvara, svarajatis, varṇa, pada, served to popularise absolute dance.

That Tanjore during these centuries was a centre of geyanāṭakas, yakṣagānas, nṛtyanāṭakas like kuravañjī and bhāgavatamelanaṭaka and geyacaritras is established by the rich out put of such plays. Fine yakṣagānas and dvipadas were composed in beautiful Telugu during the Nāyak period and the Telugu prabandha literature reached its high watermark then. The significance of Telugu as a

fine medium of song and its musical potentialities came to be realised. The lyrical songs of Kṣetrayya, Vīrabhadrayya, Melaṭṭūr Veṅkaṭarāma S'āstrī and S'rī Tyāgarāja and the yakṣagānas bear eloquent testimony to the euphonous quality of this language, hailed as the Italian of the South.

The earliest yakṣagāna that has been so far traced is *Sugrīva Vijaya* by Kandukuru Rudrakavi (16th cent. A.D.). A number of Telugu metrical forms are used in it. But in later yakṣagānas the absence of metrical verses like Ardhacandra, Dhavala, Ragaḍa and its varieties, Suvvala etc. paved the way for the introduction of regular musical forms like daru, dvipada, maṅgalam, etc. The old daṇḍaka style was replaced by the dvipada style of musical composition. The dvipada metre is musical and is easily adapted to musical needs. In the subsequent stages the different types of darus, in attractive rāgas were introduced in the yakṣagānas. These were enacted in the temples and in courts on specific occasions. A study of the rāgas used in them is highly useful in tracing the history of rāgas as some of them have gone out of use at present.

Melaṭṭūr Bhāgavatamelanāṭakas composed by Veṅkaṭarāma S'āstrī represent the fine specimen of dance dramas in which classical music is found at its best. Only Bhāgavatas can take part in these dance dramas and hence considered highly sacred. The music of these dramas is full of rāgabhāva and reflects the highly artistic spirit of the age. Though a certain similarity exists between this and the Kucipuḍi sampradāya yet Melaṭṭūr Bhāgavata melas have certain refinements and salient features which make them a class by themselves.

Apart from these, the Kuravañjī nāṭakas in Tamil have been the pride of Tanjore. Kuravañjī nāṭakas were regularly enacted during the Brahmotsavam festivals in temples. *S'arabhendra Bhūpāla Kuravañjī* composed by S'ivakkoḻundu Des'ikar was enacted in the Big Temple on specific occasions. *S'ivakāmasundarī pariṇaya nāṭakam* by Tulaja was enacted at Ādi Varāha Svāmi at Mahādevapaṭṭinam. S'āhaji's *Pallakī Sevāprabhandha* was once regularly performed as a dance-drama at the Tiruvārūr temple. Besides a number of caritrakīrtanas like *Nandanār caritra*, *Rukmāṅgada caritra*, *Skandapurāṇa kīrtana* and other sthala purāṇa kīrtanas came into existence and provided fit themes for Harikathā. A study of the yakṣagānas unfolds to us the interesting musical and literary forms viz. jhola, dhavala, s'obhāna, suval, birudāvalī, nāmāvalī, raṅgaghoṣa, tyāgaghoṣa, elā, ardhacandrikā dvipada, tribhaṅga, lālī, daru, utpalamāla, s'ārdūla and other varieties of verses.

A fine tradition in music (sampradāya) noted for its purity, variety and melodic richness evolved as a consequence. The Tanjore style of singing, playing and execution is considered as having an excellence which is born out of the concentrated musical wisdom of the past. For the depth of melodic richness, perfection of rhythmic sense, elegant style of execution and for creative imagination in music, the whole of South India looks up to the musical tradition of Tanjore. The wide range of lakṣya, representative of art, dance, sacred and other applied musical forms have to a great extent helpful in the growth of the theory or lakṣaṇa of Karnatic music.

The contribution of Tanjore to the lakṣaṇa of South Indian Music is as great and as significant as her contribu-

tions to the lakṣya. The science of Karnatic music was systematised here by the lakṣaṇakāras who flourished during the last 300 years for the guidance of future. The confusing theories and hypothetical concepts which were prevalent till the 17th century in the history of music were regularised and standardised. The scientific treatises namely *Sangīta Sudhā*, *Caturdaṇḍi Prakāśika. Sangīta Sārāmrita and Saṅgraha Cūḍāmaṇi* which have become the standard lakṣaṇagranthas in our music were written in Tanjore.

It may be found that every lakṣaṇakāra in music is undoubtedly indebted to his predecessors. Thus the eminent theorists in Indian music, viz, Śārṅgadeva, Rāmāmatya, Somanātha, Govinda Dīkṣita, Veṅkaṭamakhī, Tulaja and Govindācārya may be regarded as bearers of a long tradition of theoretical knowledge and as true interpreters of the musical practice in vogue during their times.

In the evolutionary history of music, it is found that lakṣaṇa or science always followed the practice or lakṣya. The musical practice changes from time to time and the theory tries to interpret the existing practice of the various centuries. Thus the evolution of the theory and the existence of different views with reference to the current practice reflect the progressive nature of the art.

Govinda Dīkṣita and Veṅkaṭamakhī are indebted to Rāmāmātya for the idea of the vīṇā with four playing strings, three drone cum tāla strings and fixed frets. Again Amātya's treatment of śuddhamela, madhyamela and Raghunāthamela vīṇās has inspired Govinda Dīkṣita to introduce the 12 fixed frets in his vīṇās.

A description of the vīṇā with 12 fixed frets for an octave under all the four playing strings is available in *Saṅgīta Sudhā*. We may hence consider Govinda Dīkṣita as having perfected the vīṇā with 12 frets for an octave, while Veṅkaṭamakhī is to be credited with having systematised the tuning as well as the fretting. The development of the 24 fixed fretted vīṇā represents the final stage in the evolution of vīṇā.

The three vīṇās namely s'uddhamela vīṇā, madhyamela vīṇā and Raghunāthamela vīṇā suggest respectively the three systems of tuning the four strings rather than three different instruments. Except for the number of frets in them, these 3 vīṇās as expounded by Rāmāmatya, Govinda Dīkṣita and Veṅkaṭamakhī denote one and the same instrument tuned differently. Raghunāthamela represents the s'uddhamela vīṇā tuned to madhyama s'ruti.

The use of long and short frets in the vīṇās is mentioned by Veṅkaṭamakhī. A special paṭṭi is also referred to for holding the short frets which are used only for producing the tāra sthāyī svaras. Short frets were perhaps used to facilitate easy shifting and hence mounted on a short special paṭṭi. It is found from the descriptions of vīṇās that the Eka-rāga-mela-vīṇā had both fixed frets and moveable frets. The fifth and octave notes have been given fixed frets even in the vīṇā with changeable frets.

The evolution of the 12 svarasthanas and the determining of the same in the octave led to the 72 melakarta scheme which is an event of far reaching significance in the history of Karnatic music. The 22 s'rutis of the octave have been distributed in a scientific manner among

the 12 svarasthanas. Sa and pa came to be considered even in the theoretical descriptions as immutable following the evidence of vīṇā frets. They are given each one s'ruti, while the remaining 10 sthānas have two s'rutis each. The secret of vīṇā fretting seems to lie in fixing frets for representing the lower variety of the twin pitches. This is perhaps an ideal fretting as the higher of the twin can be easily reached from the lower fret in the process of deflection. To facilitate provision for the playing of gamaka, it is logical to fix a fret for the lower of the twin pitches. Excepting the first frets under sa and pa strings, i.e. ri of frequency 16/15 and dha of frequency 8/5, respectively which represent the higher of the twin, other frets have been carefully fixed to yield the lower of the twins. Thus each fret has been fixed to denote two s'rutis tentatively.

The musical practice had by Rāmāmātya's time advanced far beyond the system treated in *Saṅgīta Ratnākara*. Kallinātha's valuable comments proves that the ma-grāma had lost its existence and all rāgas belonging to both sa-grāma and ma-grama were sung with sa as the ādhāra svara. The distinction between sa-grāma and ma-grāma was no longer recognised because the vikṛta pañcama of ma-grama lost its significance. All des'ī rāgas were said to be derived from sa-grāma only. Further the emergence of the mela system of rāga classification during the period of Vidyāraṇya (14 Cent. A.D.) bears testimony to the disappearance of the ma-grāma from the field and to the recognition of only sa-grāma as the standard scale. The mela-system of Vidyāraṇya came into existence when the Grāma-Mūrchanā system lost its significance. The Vikṛtapañcama later came to be called by Rāmāmātya as

the sharpest variety of ma viz. Cyuta pañchama Madhyama.

Again the introduction of frets in the fingerboard of the vīṇās registers an important event in the history of vīṇā and mela. And the location of svaras on the fixed frets under the four strings by Rāmāmātya completely revolutionised the svara system. The attempt to locate the svaras on the fixed frets of his vīṇā led to the rejection of five of S'ārṅgadeva's 12 vikṛtas and the retaining of only seven which resulted in the total of 14 svaras. (7 s'uddha and 7 vikṛta svaras). The absence of two frets for Antara ga and Kākalī ni owing to its identity with cyuta-madhyama-ga and cyuta-ṣaḍja-ni gave the scale of 12 notes in Rāmāmātya's vīṇā. This scale of 12 notes led to the progressive hardening of the 72 mela scheme. The mela system of rāga classification is related to the fixed fretted vīṇās whereas the grāma-mūrchanā system is explained with harp vīṇās like the mattakokilā vīṇā of S'ārṅgadeva. Thus the formulation of the 72 melas followed as a corollary to the emergence of the vīṇā with 12 fixed frets in a sthāyī.

The vīṇā with sa on the open string and s'uddha ri on the first fret in the vīṇā of Amātya has perhaps caused remarkable changes in our music and musicology. Bharata and S'ārṅgadeva measured the intervals in terms of s'rutis. The definition of tonal intervals in terms of vibrating length was adopted in the 17th century by Ahobala and S'rīnivāsa and the vīṇā with open string gave the tonic as well as the drone. The stability of sa and pa as defined by the frets on the fingerboard has certainly brought in a great change in the structure of South Indian

music. Consequently sa and pa ceased to be variants. The ancient distribution of s'rutis giving four s'rutis each to sa and pa, gave place to the scientific and the practical reduction of the 22 s'rutis to 12 definite pitches in terms of vīṇā fret is remarkable.

The musicological descriptions of the actual practice in vogue during the 15th, 16th and 17th centuries are confusing. Vidyāraṇya, Amātya, Govinda Dīkṣita and Veṅkaṭamakhī have used S'ārṅgadeva's nomenclature in describing their svaras. This has led evidently to the identification of Mukhārī with sa-grāma.

The present s'uddha scale of South Indian music viz. Kanakāṅgī is a theoretical scale and embodies the modern concept of s'uddha-svara wherein the lowest variety of a note happens to be considered s'uddha. And the sharper varieties of ri and dha are considered as the lower varieties of ga and ni respectively. The s'uddha-svaras as understood in the north denote those of Bilāval scale, the ni-murchana of ma-grāma. The Mukhārī as defined in the songs of the great composers is different from the S'uddha mela Mukhārī which is identical with Kanakāṅgī taking the s'uddha-svaras. Again these two scales have no relation with the sa-grāma.

The Janaka-janya system helps to group the rāgas on the basis of affinity between the parent and the janya. It has stabilised the rāgas extent and given them a rocky foundation. Scholars from the time of Rāmāmātya have been expressing all music in terms of 12 notes and on the basis of these famous svaras the 72 melas have been formulated. New rāgas including the ones borrowed from other systems are also brought under these 72 melas. It

provides permanence to the janyas and the intervals to be taken by them.

The Māyamālavagaula also might have suggested the emergence of 72 melas. The s'uddha ri of this scale is determined by the first fret in the vīṇā. We may suggest Māyamālavagoula as a vaiṇikā scale, Harikāmbhoji as a flute scale, while the ancient sa-grama (Kharaharapriya) may be called the vocal scale.

The *Saṅgīta Sudhā* establishes that Vidyāraṇya is the earlist to mention the mela-janya classification of rāga. Many of his melas survive at present.

The rāga ālāpanā lakṣaṇa reveals the different stages of ālāpa. The lakṣaṇas of several rāgas recorded in the manuscripts are highly useful in tracing the history of rāgas. The mandra sthāyī sañcāras are not given in the treatment in *Sudhā.* Veṅkaṭamakhī on the other hand emphasises the importance of the same in his pakkasāraṇī-mārga.

A careful analysis of the lakṣya manuscripts of the period has revealed sañcāras and obsolete sañcāras figuring in rāgas. These prove that the melodic individuality of many a rāga came to be well defined after the 18th century. The practice of recording the lakṣaṇa of a rāga by quoting gītā, ālāpa, udgrāha, rūpaka, ṭhāya, daru and prabandha prayogas is found for the first time in S'āhaji's rāga lakṣaṇa work and other manuscripts belonging to his period. The changes found in the usage of svaras and sañcārakrama of certain rāgas are of historical importance. It is to be noted that musical forms like kṛti, kīrtana, varṇa and rāgamālikā as such were never cited as lakṣyas.

This again points out their later origin in the history of South Indian music.

The emergence of melaprastāras like the 960 melas, 4624 melas, 2704 melas are interesting contribution to pure musicology though they lack practicability. The mela-schemes formulated on the basis of 22 and 24 śrutisthanas are of mere academic value, but those based on the 12 svarasthanas have both practical and theoretical significance. These are again responsible for the later schemes of 5184, 108 and 144 melas. The concept of mela has been regularised by Govindācārya and his work is the earliest to mention the nomenclatures for the 72 melakartas. All the rāgas of South Indian music have come to be grouped under the 72 melakartas.

Some of the new rāgas that have come into existence during the last few hundred years have been indicated. They are namely Hamsadhvani, Katanakutūhalam, Vijayasarasvati, Mallikāvasantam, Hamsagamani, Karnarañjani, Paśupati-priya, Budhamanohari, Guharañjanī, Hamsadīpaka, Sumanapriya, Kokilabhāṣiṇī, Bhujaṅgini, Vijayanāgarī, Nalinakānti, Umābharaṇa, Janarañjanī, Āhirināṭa, Ceñcu-kāmbhoji, Nabhomaṇi, Bahudārī, Devāmṛtavarṣiṇi, Surasindhu, Garuḍadhvani, Rāgapañcaram, Kāpinārāyaṇī, Jayamanohari, Pratāpavarālī, Sāramatī, Phalamañcari, Dilīpakam, Hamsanāda, Kokiladvani, Kolāhalam, and others.

More than hundred rāgas have been employed in the yakaṣgāna plays and most of them are raktirāgas. Devagāndhāri, Deśakṣī, Malaharī, Guṇṭakriyā, Lalita and Gurjarī figure as morning rāgas. Rare rāgas like Nāgagāndhārī, Sālagasourāṣṭra, Māruvadhanyāsī, Vasanta-bhai-

ravi, Mallāru, Des'avālam, Amṛtakalyāṇī and Suranidhi also figure. Some North Indian rāgas like Bibhās, Mallāru, Brindāvani, Jogiasāveri, Jejevanti and Paraz are also found. There are rāgas named after the kings like S'arabharāga-candrikā, S'arabhalatikā, S'arabhanalina and S'arabhakalpam.

The perusal of the yakṣagāna material has led to the important finding that the rāga Mohana as such occurs for the first time in *Mannārudasa Vilāsa* composed by Raṅgājamma and in the padas of Kṣetrayya. The earlier name of the rāga happens to be Regupati, which is also found in the other yakṣagānas of the period. Another major finding is the identification of the rāga Mechabouli as synonymous with Gummakāmbhoji which was once very popular in the yakṣagana music. Later Gummakāmbhoji fell into disuse and practically no composition is at present available in this rāga. Our Devagāndhārī rāga, a janya of Dhīras'aṅkarābharaṇa existed as a janya under S'rī Rāga meḷa and thus had a different melodic structure. Pedda Dāsarī's "Grahabala" is in this Devagāndhāri rāga. Similarly Sālaṅganāṭa was once a popular rāga used in the musical plays. Gīta and ālāpa have been composed in it. The kṛti of Dīkṣita is the only piece available in this rāga at present.

Another interesting aspect taken up for treatment relates to the history of fretting. The historical survey of frets in the vīṇā reveals that the frets are found to be used in the neck of the pear shaped lute like Bīwa and Pi'pa. The Indian mandoline shaped vīṇā depicted at Amarāvatī and Ajanta do not have frets. This unfretted variety could have been the ancestor of the later violin family.

The emergence of the finger board or daṇḍi represents an important landmark in the history of vīṇā. Frets were introduced in the vīṇā about the tenth century A.D. The use of fewer number or frets are quite characteristic of all early stages. The vīṇās depicted in sculptures at Kumbhakoṇam and Halebid are provided with fewer frets. They evidently indicate the limited scale of notes. (For example, the vedic lute and the Japanase Biwā). By a shift of the same, new notes were produced. Some frets were movable while some were immovable in the vīṇās of Somanātha and Veṅkaṭamakhī. Kinnarī vīṇā might have been in existence since the time of Mataṅga and from S'ārṅgadeva's description of the instrument, we may say that it is the forerunner of the vīṇā with fixed frets. Perhaps it is also the earliest example of the fixed fretted type of vīṇā. The finger technique of the left hand and the playing of gamaka in kinnarī suggets an aesthetic approach in the fretting of the instruments. The number of frets is related to the number of s'uddha vikṛta svaras and the tuning of the playing strings. The tuning of the fourth string to madhya sa and placing of the 12 frets on it has led to far reaching results. The vīṇa with twelve frets fixed in the daṇḍī is depicted in the sculpture at Paṭṭīs'waram temple and represents the earliest of its kind. This sculpture may be said to have come into existence about the period of Raghunātha Nāyaka and hence considered significant.

It is interesting to note that the caturdaṇḍī compositions cover a range of more than two octaves. The vocal practice in vogue then seems to include few tāra sthāyī svaras and occasional use of mandra dha and ni. The lakṣaṇa gītas, prabandhas and ṭhāyas preserved in palm

leaves unmistakably have a number of prayogas in mandrā and tāra octaves and may be ascribed to this period. Whereas in the later kṛtī and rāgamālikā pieces the tessitura is mostly the madhya sthāyī with frequent flights into tāra sthāyī till pañcama and decent as far as mandra pa and ma. The caturdaṇḍī compositions seem to emphasise more of mandra sthāyī playing. Since tāra sthāyī singing was perhaps found comparatively attractive and easier, the mandra prayogas were later sung in the tāra sthāyī as evidenced in the current practice of singing of some gītas. The emergence of the pakka sāraṇī mārga and its popularity may be said to mark a very significant stage in the history of the vīṇā. The pakka sāraṇī playing involves the elaborate finger technique of the left and right hand in utilising the lower strings. This indicates a fairly advanced stage in playing the instrument. A little later the volumnious compositions known as gātra daṇḍī and jantra daṇḍī, the former meant for being sung, while the latter meant for being played on instruments came to be composed in many rāgas for the benefit of the musicians and students. These cover a range of two to three sthāyīs and are calculated to improve the voice and perfect the finger technique.

Veṅkaṭamakhī was not only the author of the lakṣaṇa kāra but also the composer of a number of gītas. Further the study has brought to light the fact that the gītas and prabandhas composed by him and available in manuscripts contain his mudra Veṅkaṭamakhī. He refers to himself as the son of Govindadhvarī and Nāgāmbikā invariably. It is well known that all the 72 melas have not become popular during the author's time and the gītas in those rāgas cannot as such be his productions. Moreover these

do not contain his mudra. Since Veṅkaṭamakhī did not himself assign the names to all the 72 melakartas which he mathematically formulated, it is not correct to ascribe the gītas in those rāgas with the mela mudra, cakra mudra etc., to him. Evidently some later composer of merit must have been the author of these lakṣaṇa gītas.

With the rise of saintly souls and devout vāggeyakāras, devotional music also received fresh impetus. Tanjore has the unique privilege of having innumerable temples which have been functioning as centres of music and dance. The temples have contributed largely to the growth of sacred music, sacred dance and drama, by having a regular establishment of oduvars, dancers, instrumentalists. The festivals and Brahmotsavas provided opportunities for one to hear the best music of the age. The enactment of Bhāgavatamela nāṭaka and Kuravañjī nāṭakas in temple precincts serve to prove their religious value.

It is the contribution of the Musical Trinity that has made Tanjore the prominent seat of music. Saṅgīta kavitva and sukhabbhāva saṅgīta became the forte of the age. Of the Trinity, S'ri Muttusvāmi Dīkṣitar has to his credit a number of group kṛtis in praise of his iṣṭadevatā, itara devatas and the presiding deities of the various shrines. The sthala kīrtanas of the great composers and others present a valuable part of our rich repertoire and devotional literature. It has been indicated in this study that S'ri Muttusvāmi Dīkṣitar has to his credit the maximum number of such kīrtanas. It would be a matter of gratification if all these kīrtanas are traced and analysed, as it would be enriching our existing repertoire.

This can form the subject matter of a separate study in future.

Harikathā kālakṣepam in its present form has taken a definite shape in Tanjore after the advent of the Maratha kīrtanakāras. The new metrical forms like sākī, diṇḍī, ovi, and pañcapadī, came to be used in Harikathā. The deśādī madhyādī tālas, eladi tāla and rāgas like Behag, Pīlu, Kāpi and Tilaṅg were used in Harikathā and became popular in Tanjore. Marathī sāhītyas in Karnatic rāgas and viceversa emerged. It has been hitherto unknown that Mṛdaṅgam Nārāyaṇasvāmi Appa of the last century had given excellent Karnatic tunes to some Marathi padas and sāhitya. These songs are full of rāga bhāva and have become popular in the Bhajana sampradāya. A few of the marāṭhī songs in Karnatic rāgas have been learnt and studied. It is suggested that all such compositions should be traced and published with notations and meaning. Some of the great musicians were also eminent Harikathā-bhāgavatars.

Though Tālapākkam composers are hailed as the Mūla puruṣas of Bhajana paddhati, Bhajana as an art form of worship emerged in Tanjore during the last few hundred years. The nāmasiddhānta cult led to the idea of saṅkīrtana. New compositions suitable for being sung in Bhajanas emerged.

The Utsavasampradāya kīrtanas, Divyanāma kīrtanas, Nāmāvalis, and Toḍayamaṅgalam, were composed by S'rī Tyāgarāja. The famous advocates of Nāmasiddhānta cult namely Sadāśivabrahmendra, Bodhendrasadgurusvāmi Ayyāvāḷ and Marudānallūr Sadgurusvāmi were the authors of highly devotional hymns, which became very popular

not only in the Bhajana but also sometimes sung in art musical concerts owing to the presence of the sublime content and the lyrical music. Thus, through the medium of music, bhakti was found to spread whereas music has its spring in the devotion to Lord. The study of the lives and contributions of the great vāggeyakāras and saintly souls reveal their supreme devotion to the Lord and their dedication to the singing of His Glory through some of the best music of their times. In them it is truly said that 'one meets ancient India and Eternal India'.

The musical fame of Tanjore, the headquarters of Karnatic music will echo and re-echo till eternity.

APPENDIX

Bāṇāsura's Pātrapraveśadaru in Uṣā Pariṇaya
By Merattur Veṅkaṭarāma Śāstri

Rāga–Toḍi Tala–Ādi

	Pallavi	
; , s r G M d p D, - d N Bāṇā su . . ru ḍidu	Ṡ ; ; Ṡ go . . ve	n d P p p m g G ḍal . e . . . nu
; , g m g gr R S Ḍ Ṇ bhakti mī ra ga..	S ; ; ; nu	.. .. ‖
	Anu Pallavi	
; , n ṡ ṙ Ṡ - ṡ n d p - d n Ṡ So .. ṇi ta pu ra muna	; , ṡ n d P . . susthiramai	G m p d P d p m G r s ēlu . . . vā . . ḍu ‖
	Carana	
; , P d n d - P ; m g M Maṇi ka chi.. ta	D ; D D mai na di	d n Ṡ , n D vya . . śa ra
; , d N ; Ṡ ; Ṡ Ṡ Tūṇī ra . . mu	; , d n d D bhaja mandu	d n Ṡ - n d D gala ne ra
; , D d D N Ġ Ṙ Ṡ Śrī ga ni karambuna	; , ṅ ṡ ṙ Ṡ ku - rimi	ṡ n D - N Ṡ gala - nera
; , ṅ ṡ ṙ s - N D N Ṡ Jai nulai na catu	; , ṡ n d P raṅg a	G m p d P d p m G r s bala. . . mu tho . .

Rāga-Mohana	Tāla-Cāpu	Pada	Muvvalur Sabāpathayya
Pallavi			
; ; s r G pg - GR paḍakin . - ṭi .	r S S, Ḍ r s sḍ Ḍ P ki . ka po . . - -	; ḍ s r G r G ; ; . va. lenā . . .	; ; ; G d p p g G ; . . . nin n . a
; ; G P ; D Ṡ Pa t ta . pā.	D ṙ s s d D ; ; ; G . . . . . ḍu . . . ta	, D , P , g p g G R la . ci , ve ra .	; s r g p , r r g p g P ce . . . . nā . . .
g R s ; ; S r g r s ḍ r s s	d D P ; P ḍ s ḍ P G, P	; Ḍ , s ; ; ; ; ‖ . . . . ‖	
Anupallavi			
; ; p g P ; D ; vaḍi ga . go .	Ṡ ; ; Ṡ ; Ṡ ; pā . . lu . ni .	; P d ṡ d p P d p ; p d . va . di ga . . Go	Ṡ ; ; Ṙ Ṙ Ġ ; pā . lu ni .
Ġ Ṙ Ṡ ṙ ġ ṡ Ṙ ṡ Ṡ ; . . vad. da - je .	D D ṙ ṡ s d D P P D . ra . . . ma . ni .	; ; pd ṡ ṙ ġ ṙ Ṡ ; . . prā ya . . me .	D D ṙ ṡ s d D P G . la . . . . . vache
p d Ṡ; ; ; ; p g d p ne . . . . , . nu ru	s d ṙ s ḍ s d p g r S ; . . . . ku chu . ne .		
Caraṇa			
; ; G G ; ; G . . patta . . pa	G G ; G d p p g G G ga lu on . . . di .	R ; r g P ; P ; . . pad ari sa	D , d P G d p G G ma . ya mu . na .
; ; s r g p g g r r S pai . ṭa . . to	S r g r s ḍ P ; ; Ḍ S chai . . vese	r G r G ; ; G d p P nē	G R ; ; ; R Ḍ ‖ . . . . ‖
S ; p g P ; D ; . . Etu lor. ttu	; D Ṡ Ṡ Ṙ Ġ Ġ . na ni . . .	R ; Ṡ ṙ g ṡ Ṙ ṡ Ṡ ; . gat ti . . ga	D D ṙ s s d D P g p kem . . . mo-vi
; ; pd ṡ ṙ ġ ṙ Ṡ ; En gi . . li	D D r s s d D P P G je . . . . se .	P d s ; ; ; p g d p nē . . . . ni ja	ṡ d ṙ ṡ d ṡ d p g r S ; . . . muga . ne

Courtesy—T. Viswanathan

Sahāna-Cāpu

Pallavi

; r R R	r R g m R	; d P , m |
Ep po dum	ta va s'i yāy	. is'ā . ni
g G m r g r	s R S S	ṣ ḍ ṇ - p ṃ ḍ ṇ
ya mu ga māy	iru k kum va	gai - enna .
; , S R	r s ṇ S ;	; , ; ; ‖
. sollam	mā . . .	. . . .

Anupallavi

, p m - D Ñ	Ṡ , Ṡ ṡ ṡ	, Ṙ Ṡ Ṡ
Tappā mal	da raṇi yil	tā nu me
n ṡ d - n d P	; r Ṡ - ṡ ṙ	n ṡ d - n d P
pārtu vandēn	tappi - o-	ruva - raiyum
, r g - m p d p M	G r - r , g r	S ; ; , ‖ (Eppodum)
tavam s e y vā ..	rai kkāṇen	. . . . . .

Caraṇa (1)

; p P P	r g m - P P	; d P M
kāl mel kāl	pōttu - koṇḍu	. kaiyil nī
g G - m r R	, P m g M	r Rg r S
lappū - koṇḍu	jā la . māy	oru kaiyai
, , r R , g	m P - P P ‖	
ekkil pi	dittu koṇḍu ‖	

Āyira daḷa madil aṣṭāṅga yoga s'akti
Anudinam cintippōrukku anukūla phalasiddhi } to be sung like the anupallavi

Caraṇa (2) Mūnrukannaip paḍaittīr
Muppurādigal erittīr
Mūvarkku mudal mūrti
Mūvaindeḻuttīr

(3) Kāṇaveṇum lakṣaṇkangaḷ
Kamalai parās'aktiyai
Kayilaṅgiri vāsarku
Karuṇākaṭākṣa siddhi.

Diṇḍi

Navroj		Rāmdas (Jhampa)
; s r g G G g m g r g chyāchevams'i kuladharmarā	r g M . . .	M – m g g r ‖ ma – se . . .
r s Ṇ ‖ s ṇ s R r - r g S ṇ ḍ P̣ va . . chyā je ma ja janmade	p̣ - s ha - de	R – r p m g . . . . . .

r s S ‖ Mhaṇe uddhava chidghava maharaj ।
vā . . ‖ Ramadāsācha sanghaghadomaj ‖
} To be sung like the above

(8 beats) Tune—Jonpuri	Abhaṅga	Samartha Rāmadasa
; ṡ ṡ , ṡ Ṡ Ṡ ; Ṡ ; Sunda rate dhyāna	; nd , n Ṡ ubhā vite	n d D P ; va – ri
; ṡ ṡ , ṡ Ṡ Ṡ d p P n n kara katha vari tevu	Ṡ Ṡ ; ; naiyā	; ; ; ;
; n ṡ ṁ Ġ ġ Ṁ ; Ṁ ; Makara kuṇ ḍa la	; ġ ṙ , ġ Ṁ tala pati	ġ ṙ Ṙ Ṡ ; s'ravaṇi ‖
; Ṡ ; ṡ ṡ – Ṡ n d P n n kanṭi koustubha maṇivirā	Ṡ ; Ṡ ; ji ta	; ; ; ; ‖ . . .

Galaṃtulasihāra kāmse pitāmbara । Āvdenirantaraheohi dhyāna ‖
(To be sung like the first two lines)

Śarabhoji's Tirtha Yātra Lāvani — Folk Tune

S s r	g r s r	s R s	S S	S s s	, r s r
Bhū man	dali pati	pā - va	nā he	vāranā	sinaga
G ;	R g r s ṇ	, s s r	g r s r	s s g r	r s Ṇ
rī .	. . . . .	agāta	adbhuta	mahimā	jīohe
S s r	g r s r	S ; ‖	dhru		
navar	navechatu	rī . . ‖	(mudra Section)		

the tha śrīmahārāja śarabjī rājā savāyī |
arpi bahūdana vāsa Karoniviprāñjepayī | To be sung like the above.

Rāga Nādanamakriya — Ādi — Sadaśiva Brahmendra

Pallavi

; s R M , M ; G M	p m G ; ;	m g p m – g m g r
oe ta : śri rā	mam . .	oin – ta ya
s ṇ R , p p m G ; m g p m	G R S ;	m g p m - g m g r
. . Jī mu . ta śyā	mam . .	. . . .

Anupallavi

; m P G m P ; , d P	; , P p D	P ; p n d p
An – gī . kṛta	. tumburu	saṅgī - tam
d m – P , m g m P ; , d P	; d N d P	P , p n d P
. . Aṅgī . . kṛto	tumburu	saṅgī tam
d m – P D P M M p m G	; m M m G	m g p m - g m g r
. . Hanu matgavāya	gavākṣasa	me . . tam

Caraṇa

Paramahamsahṛt – gopura dipam ।
caraṇa dalita muni taruṇī śāpam ‖

Kaivāra prabandham taken from the palm leaf manuscript B. 11584 T.M.S.S.M. Library. The mss. is injured in many places and the tāla signs are not clear.

Ānandabhairavi	Maṭya Tāla	Kaivāra	Prabandham	Veṅkaṭamakhī
g s s n N s thom - tom - tom	g G g r s n tom gi ṇa - ṇa -	n D n S s ṇa - giṇaṇagi	g m g m ta ri ki ṭa	g r s n ta ri ki ṭa
S S g r s n⁀n s s s O ha dhadgudgudgu dhyudgudgu	S g r s n n S r dgudgudgudgu	r s n n s g g ghotom to dhagīta ta (jhetam)	M m tāri tari jhaṅku	
G M g r S g r jam jam kiṭa kiṭa	S S s s s s s s s ta ki tagukitgudgudgu dgudgu -	| n S n S s | ri tā rijakku		
s s g r jhem jhem	s n n n kiṭata tari	d ni | ki ki	g r s n d śrī ven ka ṭe śa	
g r s bha va du	n d n S s rita vināsa	| p m m g r | ka yī vār aka	s n d n prabandha	
s m g r s n ma va dhā a a a	N r s n d p a ra yā na mō na			
m g r S ॥ mō ō ra mō				

Rāga Madhyamāvati   Ādi   Maraṭhi Pada   Tuned By Nārāyaṇaswāmy Appa

Pallavi

; Ṡ N P M R M p m   R̃ ; S ;   ; r M p Ñ
Pa ra thīra Pā va vi .   re   Raghuvī ra

Caraṇa

1) ; R , m M P ; P ;   ; P , p P   P N M P
pā va pare śā   nir jara   dhī . śā

; p Ṙ ṡ Ṡ – N ṡ n P M   P N Ṡ ;   , r M̃ P Ñ
Tā ri bhavār navi   re . . .   Raghuvīra ॥

2) dīnadayāla hṛdayanivāsa ।
tāri jarja bhavire – raghuvīrā ॥

Nauka   Lāvaṇi   Tune   Sankarabharana

; s s   p S s   , s R   r M m   , g r s   S R ,   ; ;   R ;   ; R
aikya   di nīgo   la nī   miḷūni   yām bahu   pari .   . .   . .   .kṛṣ

R r r   R r r   G m g   r g r s   ṇ S ,   ; ;   S ;   S ;
ṇā saha   khelati   sarvahi   yamune   tiri .   . .   .
aso (mudra)

Nauka caritra aṅga bharūni racilā
Hā savāyī brahmaṇa kavī bhūtalā vari ॥

The music is repeated throughout.

Pada composed by :

కలికి సురత వేళ జలదమై తోచెను
అలివేణి కుంతలములనియెడు
చెలువు మీరిన చీకటి తనర.

పలుమరు అలదాని బాగగు మేననెడి
తొలకరి మెఱపు నిలుకడై మెఱయ
గా రవమున దాని గళరవములనెడి
మీరిన యురుములు మిక్కిలి చెలఁగ.

మెఱుఁగు చెక్కులజాఱు చిఱుచెమటలనెడు
సరసపు వరుషము జడిగొని కురిసె
బాలామణి ముత్యాల సరులనెడి
మేలగు వడగండ్లు చాలారాలె.

సరసుఁడైన శాహేంద్రు మనసనే మయూరము
కనకాంగి ఘనముఁ జూచి తనరుచునుండె
సరసుండు "గిరిరాజ" సన్నుతుం డపుడు
పరిపరివిధముల మరుకేళిఁ గూడ.

శంకరాభరణము. తాళము !
బాలను నేఁ జాల బాలను నేఁ జాల
శాహ భుపాల !

మా వారు పెండ్లివేళ పైడి ముడిచినారు
గేలి సేయకురా ! వెంట వెంటఁ దిరిగి గుబ్బలంటి
నాదు కెమ్మోవి పలుగంటు చేసేవురా !
ఇటువంటి వగలు మానరా !

అదరు బెదరు లేక నీ విచ్చదలంచి మెల్లన
మదను గృహాముపై చెయి వేసేవు మేరగాదురా
పక్కఁ జేరి నను మిగుల కొక్కోక విధములను
గ్రక్కున ఏర ఏలవు ఘన "సోమకవి" నుత.

TABLE IV. SHOWING THE MEḶAS OF ŚRĪ VIDYĀRANYA AND

Names of the Melas[1]	Sa	S'u. Ri	Pañ. Ri	Ṣad. Ri	S'u. Ga	Sād. Ga	Antara Ga	S'u. Ma	Prati Ma
1. Nāṭa	Sa			Ri			Ga	Ma	
2. Gūrjari (Amātya calls this Māḷavagoula	Sa	Ri					Ga	Ma	
3. Varāli	Sa	Ri			Ga				Ṣad. s'ruti Ma
4. S'rī Rāga	Sa		Ri			Ga		Ma	
5. Bhairavi	Sa		Ri			Ga		Ma	
6. S'ankarā-bharaṇa	Sa		Ri				Ga	Ma	
7. Āhari	Sa		Ri		Ga			Ma	
8. Vasantha bhairavi	Sa	Ri					Ga	Ma	
9. Sāmanta	Sa			Ri			Ga	Ma	
10. Kāmbhodi	Sa		Ri				Ga	Ma	
11. Mukhāri	Sa	Ri			Ga			Ma	
12. S'uddha-rāmakriyā	Sa	Ri					Ga		Ṣad S'ruti Ma
13. Kedāragaula	Sa		Ri				Ga	Ma	
14. Hejujji	Sa	Ri					Ga	Ma	
15. Des'ākṣi	Sa			Ri			Ga	Ma	

NB. Sa happens to be the graha, amsa, nyasa for

THEIR CHARACTERISTICS AS DESCRIBED IN SAṄGĪTA SUDHĀ

Pa	Śu. Dha	Pañ. Dha	Ṣad. Dha	Śu. Ni	Kaiśiki Ni	Kākali Ni		Equivalent modern meḷas
Pa		Dha				Ni	Sa	Nāṭa
Pa	Dha					Ni	Sa	Māyāmālavagaula
Pa	Dha					Ni	Sa	Varāḷi
Pa		Dha			Ni		Sa	Kharaharapriyā
Pa	Dha				Ni		Sa	Naṭabharavi
Pa		Dha				Ni	Sa	Śaṅkarābharaṇam
Pa	Dha					Ni	Sa	Kīravāṇi
Pa	Dha				Ni		Sa	Vakulābharaṇam
Pa			Dha			Ni	Sa	Nāṭa
Pa		Dha			Ni		Sa	Harikāmboji
Pa	Dha			Ni			Sa	Kanakāṅgi
Pa	Dha					Ni	Sa	Kāmavardhani
Pa		Dha			Ni		Sa	Harikāmbhoji
Pa	Dha			Ni			Sa	Gāyakapriyā
Pa		Dha				Ni	Sa	Śūlinī

all the melas except Bhairavi.

TABLE V (a)

THE 19 MEḶAS OF VEṄKAṬAMAKHI AND THEIR CHARACTERISTICS

	Meḷas	Ṣaḍja	Śu. ri	Pañ. ri	Ṣaṭ. ri	Śu. ga	Sād. ga	Ant. ga	Śu. ma	Varāli ma	Pa	Śu. dha	P. dha	Ṣad. dha	Śu. ni	Kaiśiki. ni	Kākali ni	Serial No. in the Meḷakarta scheme.
1.	Mukhāri	s	r			g			m		p	d			n			1
2.	Sāma Varāḷi	s	r			g			m		p	d					n	3
3.	Bhūpāḷa	s	r			g			m		p	d					n	8
4.	Hejjujji	s	r					g	m		p	d			n			13
5.	Vasanta Bhairavi	s	r					g	m		p	d				n		14
6.	Gauḷa	s	r					g	m		p	d					n	15
7.	Bhairavi	s		r			g		m		p	d			n			20
8.	Āhiri	s		r			g		m		p	d					n	21
9.	Śri rāga	s		r			g		m		p		d			n		22
10.	Kāmbhoji	s		r				g	m		p		d			n		28

11.	S'ankarā-bharaṇa	s		r				g	m		p		d			n	29
12.	Sāmanta	s		r				g	m		p			d		n	30
13.	Des'ākṣi	s			r			g	m		p		d			n	35
14.	Nāṭa	s			r			g	m		p			d		n	36
15.	S'uddha Varāḷi	s	r			g				m	p	d				n	39
16.	Pantuvarāḷi	s	r				g			m	p	d				n	45
17.	S'uddha Rāmakriya	s	r					g		m	p	d				n	51
18.	Simhārava	s		r			g			m	p		d		n		53
19.	Kalyāṇi	s		r				g		m	p		d			n	65

The term Pratimadhyama is not mentioned. 5 varāḷi madhyama meḷas and 14 S'uddha madhyama melas are described.

TAELE V (b)

VEṄKAṬAMAKHI'S JANYA RĀGAS AND THEIR CHARACTERISTICS

Name of the Janya rāga	Graha	Amśa	Nyāsa	Meḷa	Type Janya	Nature of arohaṇa	Gānakāla	Consonance
1. Nāṭa	sa				Bhaṣāṅga	Arohana - Ni, Ga, Dha & Ri varja. considered sampūrṇa also.	Evening	Samvādi Pa-Sa vādi Ga & Ni - vivādi Ri & Dha anuvādi
2. Saurāṣṭra	,,	,,	,,	Gaula	Best & prominent janya sampūrna	Sampūrṇa	Can be sung at all times.	Sa-vādi Ma & Pa-Samvadi Ni-anuvādi Ri & Dha vivādi
3. Sāraṅga nāṭa	,,	,,	,,	,,	...	Sampūrṇa	Evening	Sa - vādi, M & P - samvādi G & Ni - vivādi Dha & Ri - anuvādi

4.	S'uddha Vasantha	,,	,,	,,	S'ankarābha-raṇa	...	Ṣāḍava in Ārohana Pa absent according to Amātya Pa is Used often in ārohaṇa than in avarohaṇa	Morning the last hours of a day are best suited.	...
5.	Guṇṭa-kriya	,,	,,	,,	Gaula	...	Sampūrṇa		...
6.	Nādanā-makriya	,,	,,	,,	,,	...	Sampūrṇa	Evening	...
7.	Varāḷi rāga	,,	,,	,,		...	Sampūrṇa	Can be sung at all times.	Sa vādi. Ma & Pa samvādi Ga & Ri-vivādi. Ri is anuvādi
8.	Lalita	,,	,,	,,	Gaula	...	Pa & Ga varja	Morning.last hours of a day	...
9.	Sālaga Bhairavi	Sa			S'rī Rāga	Sampūrna Though S'rī Rāga is pūrna. Ga & Dha are absent	...	4th yama can be sung in the evening also.	...

Name of the Janya raga	Graha	Ams'a	Nyāsa	Meḷa	Type Janya	Nature of Ārohaṇa	Gānakāla	Consonance
10. Ārabhi	Sa	,,	,,	S'ankarā bharaṇa	Sampūrṇa	...		...
11. Dhanyās'i	,,	,,	,,	S'rī Rāga	Ragaṅga Ri & Dha varja-auḍava	...	Morning. An auspicious rāga.	...
12. Hindola	,,	,,	,,	Bhairavi	Ri & Dha varja	...	Can be sung at all times	...
13. S'ankarā-bharaṇa	,,	,,	,,	S'ankarā-bharaṇa	Sampūrna	...	Evening	...
14. Bhūpāla	,,	,,	,,	Bhupāḷa	auḍava. Ma & Ni Varja. One of the rāgaṅga rāgas according to S'ārṅgadeva.	...	Morning	...
15. Hindola Vasantha	,,	,,	,,	Āhari				...

16.	Āhari	,,	,,	,,	Āhari	Sa & Pa vādi & Samvādi. Ga & Ni. vivādi	Sampūrṇa	Evening	...
17.	Ābheri	,,	,,	,,	Āhari	Pūrṇa	Evening	Sa & Pa - vādi & Samvādi. Ni & Ga vivādi, the rest anuvādi has the chāya of S'ankarābharaṇa	...
18.	Sāmanta	,,	,,	,,	Sāmanta	Pūrṇa			...
19.	Vasanta Bhairavi	Sa	Sa	Sa	Vasanta Bhairavi	Sampūrṇa but dha is alpa	...	Morning raga according to Hanuman	...
20.	Hejujji	,,	,,	,,	Hejujji		...	Last quarter of the day.	
21.	Mālava S'ri	,,	,,	,,	S'rī Rāga	Rāgaṅga- Ri is varja.	...	Can be sung at all times.	...

Name of the Janya raga	Graha	Amśa	Nyāsa	Meḷa	Type Janya	Nature of Ārohaṇa	Gānakāla	Consonance
22. Kāmbhoji	,,	,,	,,		Sampūrṇa Ga & Ni varja in āroha		Evening rāga acording to experts.	...
23. Mukhāri	,,	,,	,,		Sampūrṇa	Sa & Pa-vādi	Can be sung at all times.	...
24. S'uddha Rāma-kriya	,,	,,	,,	Rāmakriya	Kriyāṅga raga ac-cording to Bharata.	Sa & Pa vādi. Ga & Ni-vivādi	Evening	...
25. Devagān dhāri	,,	,,	,,	S'rī Rāga	Sampūrṇa		Morning	...
26. Nāgadh-vani	,,	,,	,,	S'aṅkarā-bharaṇa	Rāgaṅga and Sampūrṇa			...
27. Sāma Rāga	,,	,,	,,	,,	Sampūrṇa		Can be sung at all times	...
28. Sāma Varāḷi	,,	,,	,,	Took its rise from Sāma veda	Sampūrṇa		,,	...

29.	Pāḍi	,,	,,	,,	Ghaṇṭā	Ga is Varja. Ṣāḍava		Last quarter of the day.	...
30.	Meca-bauḷi	Sa	Sa	Sa	Ghaṇṭā	Ga is varja Ṣāḍava	...	Last quarter of the day	...
31.	S'rī Rāga	,,	,,	,,	S'rī Rāga				...
1.	Gurjari	Ri	Ri	Ri	Gauḷa	Sampūrṇa Revagupta avarohaṇa Dha is varja.	...	Morning	...
2.	Bhinna-ṣaḍja	,,	,,	,,	Bhūpāḷa	Sampūrṇa	...	1st quarter of the day	...
3.	Revagupti	,,	,,	,,	Hejjujji	auḍava-Ma & Ni varja.	...	Last quarter of the day.	...
1.	Narāyana-des'ākṣi	Ga	Ga	Ga	S'aṅkarā-bharaṇa	Sampūrṇa	...	Morning	...
2.	Des'ākṣi	,,	,,	,,	Desākṣi	Sampūrṇa	...	do	...
3.	Nārāyaṇi	,,	,,	,,	S'aṅkarā-bharaṇa	Sampūrṇa	...	do	...
4.	Karnāṭaka-baṅgāḷa	,,	,,	,,	Gauḷa	Bhāṣāṅga Ni varjaṢāḍava	...	Can be sung at all times.	...

Name of the Janya rāga	Graha	Amśa	Nyāsa	Meḷa	Type Janya	Nature of arohaṇa	Gānakāla	Consonance
1. Jayanta-sena	Ma	Ma	Ma	S'rī Rāga	Ri is varja Ṣaḍava.	...	Evening	...
2. Madhya-mādi	,,	,,	,,	,,	Ri & Dha are absent auḍava.	Shines in Flute	,,	...
3. Bahula	,,	,,	,,	Gauḷa	Ma is varja. Ṣāḍava	...	,,	...
1. Āndhāli	Pa	Pa	Pa	S'rī Rāga	Ni & Ga Varja. auḍava	...	...	...
2. Sāveri	,,	,,	,,	Gauḷa	Aroha Ga & Ni Varja	...	Morning	...
1. Malahari	Dha	Dha	Dha	Gauḷa	Ni is varja. Ṣāḍava	...	Morning	...
2. Ghaṇṭā-rava	,,	,,	,,	Bhairavi	Sampūrṇa	...	Can be sung at all times.	...
3. Veḷāvaḷi	,,	,,	,,	S'rī Rāga	Bhāṣāṅga	...	Morning	...

4.	Bhairavi	„	„	„	Bhairavi	Upāṅga	Sa- Pa- Vādi Ni- Ga- vivādi Ri & Dha anuvādi	Evening	...
1.	Gauḷa	Ni	Ni	Ni	Gauḷa	Dha varja Ṣāḍava & Rāgāṅga	Ri & Ga vādi & samvādi	Can be sung at all times	...
2.	Kedāra-gauḷa	„	„	„	Kāmboji	Sampūrṇa upāṅga rāga	A very good rakti rāga, capable of being sung in a fine manner by expert singers.		...
3.	Chāyā-gauḷa	„	„	„	Gauḷa	Sampūrṇa	...	...	...
4.	Ritigaula	„	„	„	Bhairavi	„	...	Evening	...
5.	Purva-gauḷa	„	„	„	S'uddha Gauḷa	„	...	„	...
6.	Narāyaṇa gauḷa	„	„	„	Kedāra gauḷa	„	...	„	...
7.	Kannaḍa gauḷa	„	„	„	S'rī Rāga	Sampūrṇa sometimes omits ma in ārohaṇa	...	„	...

Name of the Janya rāga	Graha	Amśa	Nyāsa	Meḷa	Type Janya	Nature of Ārohaṇa	Gānakāla	Consonance
1. Simhā-rava	Sa	Sa	Sa	Invented by Veṅka-ṭamakhi	Sampūrna	...	Can be sung at all times	...
2. Kalyāṇi		...		...	...	Deśi rāga - Not fit for gīta, ṭhāya and prabandha Ma & Ni varja in arohaṇa and Sampūrna - liked by Turuṣkas.		...
3. Pantu-varāḷi		...		...	Sampūrna	...	Unfit for gīta and prabandha.	...

TABLE IV (b)

THE JANYAS OF THE MEḶAS OF ŚRĪ VIDYĀRAṆYA

No.	Janya Rāga	Meḷa	Graha	Amśa	Nyāsa	Remarks
1.	Saurāṣṭra	Gurjari	Sa	—	—	Not a mela in *C. D. P.* Janya under Gauḷa
2.	Mecabauli	,,				Janya under Gauḷa
3.	Chāyāgaula	,,				,,
4.	Guṇṭakriya	,,				,,
5.	Sālaga nāṭika	,,				A janya in *C.D.P.* under Gauḷa
6.	S'uddha-vasanta	,,				Janya of S'aṅkarā-bharaṇa in C. D. P.
7.	Nādanāma-kriya	,,				Janya of Gaula in C. D. P.
8.	Gauḷa	,,				A mela in C.D.P.
9.	Bauḷi	,,				,,
10.	Karnāṭa-baṅgāḷa	,,				Janya of Gauḷa
11.	Lalita	,,				,,
12.	Malahari	,,				,,
13.	Pāḍi	,,				Janya in C.D.P.
14.	Sāveri	,,				,,
15.	Revagupti	,,				,,
16.	Sālaga-bhairavi	S'ri Rāga				Agrees with C. D. P.
17.	Ghanṭārava	,,				Janya of Bhairavi
18.	Veḷāvaḷi	,,				Same in C. D. P.

No.	Janya Rāga	Meḷa	Graha	Amśa	Nyāsa	Remarks
19.	Devagāndhāri	S'ri Rāga				,,
20.	Rītigauḷa	,,				Janya of Bhairavi
21.	Māḷava s'rī	,,				,, of Āndhāḷi
22.	Madhyamādi	,,				,,
23.	Dhanāsi	,,				Spelt as Dhanyās'i in C.D.P.
24.	Jayantasena	Bhairavi	Sa	—	—	Janya of S'rī Rāga in C.D.P.
25.	Bhinna Ṣaḍja	,,				Janya of Bhupaḷa
26.	Hindoḷa Vasanta	,,				Janya of Āhiri
27.	Hindoḷa	,,				Same in C.D.P.
28.	Bhūpāḷa	,,				A mela in C.D.P.
29.	Ārabhi	S'ankarā-bharaṇa				Same in C.D.P.
30.	Pūrvagauḷa	,,				Janya of S'uddha Gauḷa in C.D.P.
31.	Nārāyaṇi	,,				Janya in C.D.P.
32.	Nārāyaṇa Des'ākṣi	,,				,,
33.	Ābheri	Āhiri				,,
34.	Kannada-gauḷa	Sāmanta				Janya of Sri Rāga in C.D.P.
35.	Nārāyaṇa-gauḷa	Kedāra-gauḷa				Agrees with that of C.D.P.

C.D.P.: Caturdaṇḍi Prakās'ikā.

TABLE VI

THE TABLE SHOWING THE FIRST 34 MELAS OF MELĀDHIKĀRALAKṢAṆA AND THEIR CHARACTERISTICS[1]

No.	Name of the mela	Dhaivata	Niṣāda
1.	Ādimela	Pratiśuddha dha	Pratiśuddha ni
2.	Suguṇa	"	Sud. ni
3.	Māvati	"	Prati Kaiśikī ni
4.	Madhu	"	Kaiśiki ni
5.	Ānanda	"	Pratikākali ni
6.	Karuṇa	"	Kākali ni
7.	Karaṇa mela	"	Cyut Sa. ni
8.	Aṅkuśam	Śuddha dha	Pratiśuddha ni
9.	Saguṇa ?	"	Sud. ni
10.	Triguṇa	"	Prati kaiśiki
11.	Nidhi	"	Kaiśiki
12.	Nāda	"	Prati Kākali
13.	Prekasini	"	Kākali
14.	Śikhari	"	Cyut. Sa. ni
15.	Maṇi	Prati Cat. dha	Sud. ni
16.	Śikharam	"	Prati kaiśiki ni
17.	Rajitam (?)	"	Kaiśiki ni
18.	Varuṇa	"	Prati kākali
19.	Bhāga	"	Kākali
20.	Hema	"	Cyut. Sa. ni
21.	Simha	Catuḥśruti dha	Prati kaiśiki
22.	Śaila	"	Kaiśiki
23.	Aja(bhu)? nu?	"	Pratikākali
24.	Rāma	"	Kākali

No.	Name of the mela	Dhaivata	Niṣādha
25.	Ramā	Catus'ruti dha	Cyut. Sa. ni
26.	Vāmanam(?)	Prati Ṣaṭ s'ruti dha	Kais'iki ni
27.	Kamalam	,,	Prati kākali
28.	Ramaṇī	,,	Kākali
29.	Rambhā	,,	Cyut. Sa. ni
30.	Cakra	Ṣaṭs'ruti dha	Prati kākali
31.	Caturam	,,	Kākali
32.	S'aṅkham	,,	Cyut Sa. ni
33.	Vāmanam?	Pratikākali dha	Kākali ni
34.	Citram	,,	Cyut. Sa. ni

In all the 34 n elas, the svaras sa, ma, pa, praṭiśuddha ri and pratiśuddha ga are constant.

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ERRATA

Page	*Line*	*Read*	*Instead of*
3	11	Lakṣaṇakāras	lakṣaṇkāras
3	23	lakṣanakāra	lakṣṇakāra
13	27	there	during then
15	6	base	basis
25	2	under-estimated	over-estimated
50	6	A	a
50	30	teem	team
67	14	have been	be
87	14	who is	is
101	10	who is different from the maternal	the maternal
115	5	these	there
120	7	are also	also
131	7	in	fn
134	4	unswerving	unswering
153	23	services to the lakṣya of Karnatic Music are inestimable	services are inestimable to the lakṣya of Karnatic Music
165	8	a few	few
200	25	has not only	not only has
234	21	rasa the	rasa. The
245	4	was	will be
262	6	Viṇā-vidvān and used	vina Vidvān-used
321	19	the remaining aṅgas	the aṅgas
384	22	playing in vogue	playing vogue
397	31	interval. A	interval, a
397	32	minor tone being the interval between	minor tone between
433	4	purely	pure by
440	16	when raised	when
446	2	or	of
452	29	and the raga has	and has

Page	*Line*	*Read*	*Instead of*
476	4	कांस्यमय्यो	कांस्यमरयो
517	26	was	as
518	15	as	a
537	14	Merusvāmi	Muttusvāmi
568	25	and are hence	and hence
579	24	a lakṣaṇagrantha	the lakṣaṇakāra
582	1	also in	also sometimes sung in
591	1	Pada composed by: Girirāja Kavi and Somakavi	Pada composed by: